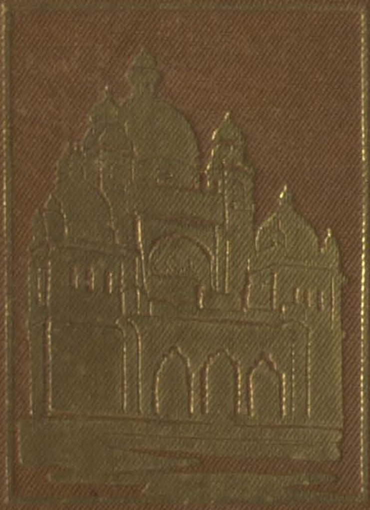




Frontispiece.

A-2 A Persian Painting.

Early 18th century.

CATALOGUE OF PAINTINGS

IN THE CENTRAL MUSEUM
LAHORE.

BY

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CALCUTTA:

PRINTED AT THE BAPTIST MISSION PRESS.

1922.

PREFACE.

The bulk of the paintings mentioned in this catalogue was collected from time to time by different curators of this Museum. The collection has since been developed and materially improved by Mr. Lionel Heath the present curator, and it may be hoped that in course of time it will become a more representative gallery of Indian miniature paintings.

Only those drawings and pictures which are exhibited are listed in this catalogue. Others which are kept in portfolios in the Museum Office are not worthy of inclusion in it.

The general arrangement and classification of the drawings and paintings is according to chronological order of the subjects and in case of portraits genealogical order has been maintained as far as possible to give them a historical interest. It has not been possible to get authoritative particulars, up to the time of going to press, about some of the portraits. The inscriptions on pictures are not always reliable and are sometimes ambiguous. For this reason it often becomes extremely difficult to identify a portrait when there is more than one person having the same name. Pictures having little or no historical interest have been exhibited mainly on account of their artistic merits with a view to help to the understanding and appreciation of Indian pictorial art.

Ordinarily caligraphy should be considered with manuscripts, but a few typical specimens of illuminated works of caligraphy have been included in this catalogue with a view to demonstrate their relation with the Moghal paintings. The Moghal art of caligraphy is as important as painting. Some of the best illuminated works

possess the beauty and draftmanship of the best Moghal miniatures.

The object of exhibiting the series of drawings and unfinished paintings is to show the method employed in painting and copying pictures. The drawings may not appeal to a careless observer but they are of great interest to artists and students of Indian art. It is often an artist's drawing which speaks more clearly of his ideals and aspirations than his finished paintings.

With regard to portraits it is of interest to note that portraiture was one of the principal arts of the Moghal, Rajput and Punjab Hill Schools of painting. The Sikh School is a school almost exclusively of portraits. From the purely realistic standpoint these portraits may be said to be defective as they embody certain mannerisms which render them more or less conventional. But in spite of this conventionality Indian portraits are essentially correct representations of the persons they portray, for otherwise it is unlikely that such a large number of portraits would have been painted. Literary references show that both the Moghal and Sikh artists used to draw from life and it may be reasonably assumed that this practice of drawing portraits from life may also have been in vogue in Rajputana and in the Punjab hills.

Very few of the portraits in this collection are contemporaneous with the persons represented, but most of them are probably faithful copies of earlier and authentic portraits. Other pictures have been dated after taking into consideration the different styles of painting the periods of which have been more or less ascertained with accuracy.

The catalogue covers a considerable field and it may contain some mistakes. I shall feel grateful for corrections.

S. N. GUPTA.

NOTE.

Through an oversight the plates have been wrongly numbered, in consequence of which it has not been possible to place them in accordance with the serial number they bear. The author very much regrets that this should have happened, and expects that readers will kindly overlook this defect.

ERRATA.

P. 37, l. 17. For *but was* read *but it was.*
P. 52, l. 3. For *Treasurer to* read *Treasurer.*
P. 115, l. 7. For *Phulasajyya* read *Phulasajjya.*
P. 122, l. 9. For *varandah* read *verandah.*
P. 123, l. 19. For *is* read *are.*
P. 131, l. 2. For *clothmounted* read *cloth mounted*

ILLUSTRATIONS.

PERSIAN AND INDO-PERSIAN DRAWINGS AND PAINTINGS.

PERSIAN AND INDO-PERSIAN DRAWINGS AND PAINTINGS.

A- 1 to A-4 **Four Persian Paintings.** A-4 on the back of A-1.

Persian ; early 16th century.

A- 5 **Battle scene.**

Persian ; early 16th century.

A- 6 **King Afrasyab.**

Afrasyab, a mythical king of Turan, receiving the news of the death of his enemy Manuchehr, one of the legendary kings of Persia.

Indo-Persian ; late 16th century.

A- 7 **A prince and his tutor.**

Moghal ; early or middle 17th century.

A- 8 **Khusrau listening to the music of Barbad.**

An episode from Nizami's Khusrau and Shirin.

Persian ; late 15th century.

A- 9 to A-11 **Three illustrations from a Persian manuscript.**

Debased Persian style. Early 18th century.

A-12 **A led horse.**

Persian ; middle 16th century.

A-13 **A book illustration probably representing an episode from the Shah Namah.**

Indo-Persian ; early 17th century.

A-14 **A rider. Moghal with Persian influence.**

Early 17th century.

A-15 **An episode from Nizami's Khusrau and Shirin.**

Khusrau, on his way to Armenia, sees Shirin bathing. Persian; late 16th century.

A-16 to A-17 **Portraits.** A-17 on the back of A-16.

Persian; early 16th century.

PORTRAITS OF MOGHAL EMPERORS AND NOBLEMEN.

PORTRAITS OF MOGHAL EMPERORS AND NOBLEMEN.

B- 1 **King Iraj on horseback.**

Faridoon, the legendary hero of Persia, had three sons. He divided his kingdom among them. Persia, the seat of royalty, was given to Iraj, whereupon a quarrel ensued between the two elder brothers and Iraj. Iraj was eventually slain and his head sent to his father Faridoon.

Perhaps no authenticity could be ascribed to the portrait as apparently it is not a Persian work.

Moghal ; 18th century.

B- 2 **Alexander the Great.**

Invaded India in 326 B.C. He crossed the Indus near Attock and defeated Porus on the Jhelum. Alexander reinstated Porus on the throne of his ancestors and bound him by ties of friendship. He advanced as far as the Beas where his Indian campaign terminated, as his troops refused to go any further. He turned to the south and made his way through the Punjab and down the Indus to the sea.

This is perhaps an imaginary portrait.

A Kangra copy from a Moghal painting.

Middle 19th century.

B- 3 **Chingiz Khan.**

Chingiz Khan, the Mongol conqueror, ravaged portions of the western Punjab in 1221.

It is doubtful whether the portrait is that of the Mongol Emperor or of a grandee of Akbar's time of the same name.

B- 4 **Sultan Nasir-ud-din Mahmud.**

Son of Sultan Shams-ud-din Altamash. Succeeded to the throne of Delhi in 1246, reigned twenty years and died in 1266. He was succeeded by Sultan Ghayas-ud-din Balban.

B- 5 **Sultan Ghayas-ud-din Balban.**

It was the favour of Sultan Altamash that brought Ghayas-ud-din to the throne of Delhi. In his youth he was sold as a slave to the Sultan of Delhi who recognising his merits freed him from the bondage of slavery, gradually raised him to the rank of a noble and gave him his daughter in marriage. When Nasir-ud-din Mahmud became the Sultan of Delhi, Ghayas-ud-din was appointed his *wazir*. After Mahmud's death he ascended the throne of his master and reigned for twenty years, from 1266 to 1286.

B- 6 **Sultan Usman of Bokhara.**

The first Sultan of the Turks and founder of the Ottoman power. He is said to have reigned from 1289 to 1327.

B- 7 **Firoz Shah Tughlaq.**

He was the nephew of Sultan Ghayas-ud-din Tughlaq and cousin to Sultan Muhammad Tughlaq whom he succeeded to the throne of Delhi in 1351 and reigned till 1388. Very few Muhammadan rulers have been as just and enlightened as he. He constructed numerous buildings and canals and founded Ferozabad near Delhi whose ruins are still to be seen. Being very religiously disposed he resigned in 1387 the reigns of sovereignty to his intemperate and pleasure-seeking son Nasir-ud-din Muhammad. But the son proved entirely incapable of managing the affairs of the kingdom and

Firoz Shah had to resume his authority and reigned till the end of his days.

B- 8 **Amir Timur.**

A veil of obscurity covers Amir Timur's ancestry. Some say he was the son of a shepherd, while others contend that he was of Mongol lineage. Timur is however known to students of history not as a man of obscure parentage but as the ancestor of the Moghal Emperors of Delhi. In 1398 he came to India and sacked Delhi then ruled over by Mahmud, the last of the Tughlaqs.

B- 9 **Miran Shah Mirza.**

He was the eldest surviving son of Amir Timur. During the lifetime of his father he was entrusted with the government of Iraq, Syria and a few other places. He was slain shortly after his father's death.

B-10 **Babur.**

Babur, the sixth in descent from Amir Timur, was the first Moghal emperor of Delhi. He was one of the most undaunted leaders of his age. When he was twelve years of age he succeeded his father as king of Farghana. Two years later he tried to seize Samarkand but was not only unsuccessful in getting it but even lost his own kingdom. Failure however did not depress him and he fought with varying success for eleven years with Tartar and Uzbak princes but was ultimately obliged to fly to Kabul which he seized without much opposition. It was from Kabul that he invaded India for the first time in 1519, for the second time in 1526 when he defeated the Pathan Sultan of Delhi, Ibrahim Lodhi at Panipat. In 1527 he overthrew the Rajput confederacy under Rana Sanga of Chitor. He died in 1530.

B-11 **Humayun.**

He was the eldest son and successor of Babur. Defeated by Sher Shah Sur in 1540, he sought for a refuge from place to place till at last he was obliged to quit the kingdom and seek the protection of Shah Tahmasp of Persia. After a period of fifteen years he returned to India and regained the sovereignty he had lost. He was killed in 1556 by a fall down a staircase.

B-12 **Islam Shah Sur.**

He was the younger son of Sher Shah, who turned Humayun out of his kingdom. Islam Shah ascended the throne of Delhi and reigned from 1545 to 1554.

B-13 **Akbar.**

Son and successor of Humayun. When Humayun regained his kingdom, he sent Akbar with Bairam Khan against Sher Shah. While Akbar was at Kalanur he heard of his father's death. Bairam Khan and other officers raised him to the imperial throne of Delhi. Akbar was only thirteen years old at that time. Bairam Khan as regent to Akbar began to take undue advantage over Akbar whereupon the latter in his seventeenth year took the management of the empire entirely into his own hands. Before Akbar, the Moghal emperors of Delhi were rulers of only the country round Delhi and Agra. But Akbar was the first to foresee that if the Moghals were to make their position secure in India, they must count on the loyalty not only of their own men but also of others. The first few years of Akbar's reign were spent in securing the loyalty of his immediate followers. When he was in a position to count upon their loyalty he turned his attention to the principal chieftains of India. The Rajput princes were the most chivalrous rulers whom Akbar wanted to bring under his feudal overlordship. He captured Chitor in 1568 and was partly successful in

making an alliance with the Rajputs. Next he brought Guzrat, Bengal, Sindh and Kashmir under his subjugation. It was in his reign that the campaign against Ahmednagar was made. The first siege however was not successful. Chand Bibi's heroic defence saved Ahmednagar and it was not till she was killed in the second siege that Ahmednagar fell. With the fall of Ahmednagar, Bijapur and Golconda submitted to the supremacy of the Moghal emperor. Akbar set his face against bigotry and intolerance which were so strongly nurtured by his ancestors. He tried to conciliate all classes of his subjects irrespective of caste, creed or religion. He married Rajput princesses. He is said to have renounced Islam and promulgated the Din-i-Ilahi—the faith divine. It was the possession of such a conciliatory and catholic spirit that made Akbar the greatest of all the Moghals.

B-14 **Raja Todar Mal.**

Amongst Akbar's ministers Raja Todar Mal was perhaps the ablest. His brilliant talent made him rise from a humble position to that of minister of finance. He was a native of Lahore and died in that place in 1589.

B-15 **Mirza Shahrukh.**

He was a descendant of Amir Timur. About the year 1575 he took possession of Badakhshan and reigned for about ten years. In 1585 Abdullah Khan Uzbak conquered Badakhshan and drove out Mirza Shahrukh from the province. Shahrukh came to India and was kindly received by Akbar who gave him his daughter Shakar-un-Nisa in marriage. He died in 1607.

B-16 **Mullah Do-Piaza.**

He was a celebrated wit of Akbar's court. He was born in Arabia and came to India in the train of one of

Humayun's generals. He derived his name of Do-Piaza from his fondness for a dish of meat of that name. Many humerous stories attributed to him are current even to this day.

B-17 **Durbar Khan.**

A story-teller in the imperial court of Akbar. He is said to have been buried, according to his own wishes at the time of his death, in a tomb erected by Akbar over the remains of a favourite dog.

B-18 **Nawab Mukim Khan.**

An equestrian portrait of Nawab Mukim Khan who held high military rank during the reign of Akbar and Jehangir.

B-19 **Jehangir.**

The son and successor of Akbar. He gave Akbar considerable trouble by trying to secure independence. The blackest deed that remains as a blot on his name is the assassination of Abul Fazl, the faithful friend and historian of his illustrious father. Early in his youth he fell in love with Mehr-un-Nisa, afterwards Nur Jehan, but Akbar did not allow him to marry her. She was married to Sher Afghan. But this did not abate the passion of the prince. As soon as Jehangir ascended the throne of Delhi he had Sher Afghan killed Mehr-un-Nisa was seized and brought to Delhi and Jehangir married her in the sixth year of his reign, changing her name to Nur Jehan, the Light of the World.

It was in the court of Jehangir that Sir Thomas Roe visited the Moghal emperor as an ambassador of James I. Jehangir died in 1627. He lies buried at Shahdara, near Lahore.

B-17 Durbar Khan.

Moghal: late 16th century.

[illegible] He derived his name of Do-Piaza from his fondness for a dish of meat of that name. [illegible] attributed to him are current even [illegible]

[illegible] Beg.

[illegible] of the Imperial court of Akbar. He [illegible] according to his own wishes [illegible] created by Akbar [illegible] Beg.

[illegible] Khan.

[illegible] of Nawab Bairam Khan who [illegible] during the reign of Akbar and [illegible]

[illegible]

[illegible] the Emperor of Akbar. He gave Akbar [illegible] for trying to secure independence. [illegible] deed that remains a blot on his name is the assassination of Abul Fazl, the learned friend and [illegible] of the illustrious Emperor. [illegible] with Meher-un-Nisa [illegible] but Akbar [illegible] She was married to Sher Afghan [illegible] the [illegible] Mehr-un-Nisa [illegible] Jahangir married her [illegible] her name to Nur Jahan [illegible]

[illegible] Sir Thomas Roe [illegible] the Mughal [illegible] ambassador of James I. [illegible] died in [illegible]. He lies buried at Shahdara, near Lahore.


دربارخان

B-20 **Nur Jehan.**

Nur Jehan—the Light of the World. No other woman ever held such a position in the history of the Moghals Her story is a wonderful romance. She was born at Kandahar while her father Ghiyas Beg, afterwards Itimad-ud-daula, a Persian noble was flying to India from his native country. Ghiyas Beg entered the service of Akbar and received royal favour. Jehangir as a prince saw Nur Jehan, then Mehr-un-Nisa, for the first time in the royal seraglio. Her wonderful beauty and brilliant accomplishments so captivated him that after her marriage to him she became the head of the government. With the death of Jehangir her influence came to an end. A humble tomb, recently repaired and renovated, at Shahdara marks her resting place.

It is interesting to note that in the portrait Nur Jehan has been painted dark.

B-21 **Portrait.** (May be either of Akbar or Jehangir.)

B-22 **Sher Afghan Khan.**

Sher Afgan, the first husband of Nur Jehan, was renowned for his extraordinary bravery. His original name was Ali Quli Beg, but having killed a lion was dignified with the title of Sher Afghan Khan. He served in the wars of Akbar with distinction and had a *Jagir* at Burdwan, Bengal, where he was slain in 1607.

B-23 **Asaf Khan.**

The son of Itimad-ud-daula. He was the father of Mumtaz Mahal—the lady of the Taj. After his father's death he was appionted *Wazir* by Jehangir. He died in 1641 and was buried at Shahdara, near Lahore.

B-24 **Mirza Shahryar.**

The youngest son of Jehangir. He was married to the daughter of Nur Jehan by her first husband Sher

Afghan Khan. Nur Jehan's ambition was to secure the succession to him but Shahryar was a notorious imbecile. On the death of Jehangir he seized the royal treasure at Lahore and marched out to oppose Asaf Khan, Nur Jehan's brother, who had proclaimed Dawar Bakhsh, surnamed Bulaki, the king. Shahryar was defeated, imprisoned and blinded. Later on he was put to death by the order of Shah Jehan.

B-25 **Jodh Bai.**

Her maiden name was Balmati. She was the daughter of Raja Udai Singh of Jodhpur. She was married to Jehangir and received the name of Jodh Bai in the royal seraglio because she was a princess of Jodhpur. She was the mother of Shah Jehan. She took poison at Agra in 1619 and lies buried in Sohagpura, a village founded by her

B-26 **Shah Jehan.**

Son of Jehangir. At the time of the death of his father he was absent in the Deccan. Asaf Khan the brother of Nur Jehan was chiefly instrumental in securing the throne of Delhi for him. He was the most magnificent of all the Moghal rulers. The architectural triumph of the Moghals reached its zenith during his reign. The famous peacock throne adorned his court. The inimitable Taj was his creation. The closing years of Shah Jehan's life were full of deep tragedy. After a prosperous reign of thirty years he was confined in a prison for nearly eight years by his son Aurangzib till in 1666 death set him at liberty. He was buried in the Taj by the side of Mamtaj Mahal.

B-27 **Shah Jehan in Durbar.**

The figures of Sadullah Khan, Mahabat Khan and Salabat Khan are labelled.

Sadullah Khan was one of the most famous ministers in Moghal history. He served both under Shah Jehan and Aurangzib. Died in 1656.

Mahabat Khan, a native of Kabul, was one of the most eminent soldiers of the time of Jehangir and Shah Jehan. He entered the Moghal court during the reign of Akbar, and became a power in the time of Jehangir. Shah Jehan conferred on him the high responsibility of the government of Delhi. Died in 1634.

Salabat Khan held the office of Mir Bakshi or pay-master-general in the time of Shah Jehan. Killed in 1644 by Amar Singh Rathor.

B-28 **Dara Shikoh and Bawa Lal Dayal.**

Dara was the eldest son of Shah Jehan. The life and the violent end of Dara are full of tragic events. His religious toleration, his broad and catholic sympathies make him a worthy descendant of Akbar. But destiny had reserved for him a grim fate. In the life-time of his father a great battle was fought between Dara Shikoh and Aurangzib for the imperial throne. Dara was defeated and subsequently murdered in 1659. It is said his head was brought to Aurangzib on a platter.

Bawa Lal Dayal, a notable Hindu spiritual leader, flourished near Sirhind in the Punjab. Dara Shikoh was one of his admirers.

B-29 **Suleman Shikoh.**

After Dara Shikoh's death Aurangzib turned his attention to Dara's son. Suleman Shikoh, Dara's eldest son was imprisoned in the fort of Gwalior where he died within a short space of time.

B-30 **Khalil-ullah Khan.**

When Jehangir was confined by Mahabat Khan, Khalil-ullah Khan was with him. Under Shah Jehan he

rose to high office and was appointed governor of Delhi. In the battle between Aurangzib and Dara Shikoh he was on the side of Dara, but remained purposely inactive throughout the engagement. This treachery made him a favourite of Aurangzib under whom he received fresh honour and became governor of the Punjab. He died in 1662.

B-31 **Nawab Lutf-ullah Khan.**

Nawab Lutf-ullah Khan was the son of Sadullah Khan, the *Wazir* of Shah Jehan. Under Aurangzib he distinguished himself at the siege of Golconda in 1687 and was raised to high rank. He died in 1702 while engaged in besieging the fort of Gandana in the Deccan.

B-32 **Aurangzib.**

The third son of Shan Jehan and Mumtaz Mahal. On his accession to the throne he took the title of Alamgir. The circumstances relating to his accession were as eventful as they were cruel. Shah Jehan had four sons, Dara Shikoh, Murad Bakhsh, Aurangzib and Shah Shujah. Of these Dara Shikoh the eldest was the prospective heir apparent. Before he aspired to the imperial throne Aurangzib had been busy in making expeditions against Balkh and Kandahar. But his attempts were unsuccessful and in 1655 he returned to the Deccan and gained some easy victories over the kingdoms of Golconda and Bijapur. In 1658 Shah Jehan became seriously ill and the internecine struggle among his sons for the coveted throne of Delhi began. In conjunction with his brother Murad Bakhsh, Aurangzib seized Agra and made his father, the old Shah Jehan, a prisoner. He did not remain faithful even to Murad who had taken his side. Murad too was imprisoned soon after. Next he defeated Dara Shikoh in battle. Dara fled towards Sindh but was captured and put to death. Shah Shuja, the last

brother, was driven into Arakan from where he never returned. All obstacles being thus removed the triumphant Aurangzib proclaimed himself emperor.

The most eventful thing in his reign was the rise of the Maharatha power under Sivaji. Bijapur and Golconda became Sivaji's tributaries and affairs in the Deccan became so serious that the emperor himself had to take the field in 1681 and during the last twenty-six years of his life he was engaged in constant warfare. He died in 1707.

B-33 **Zeb-un-Nisa.**

The talented daughter of Aurangzib. She was well versed in Persian and Arabic and received a reward of 30,000 gold pieces from her father when she committed the Quran to memory. Unlike her father she was a very liberal patron of poetry and herself composed under the pen name of *Makhfi*—the concealed one.

She remained unmarried and her name had been connected with scandal. Died in 1702.

B-34 **Muhammad Mu'azzim.**

The second son of Aurangzib who succeeded him with the title of Shah Alam Bahadur Shah.

B-35 **Muhammad Azam Shah.**

The third son of Aurangzib. He was slain in a battle against his elder brother Muhammad Mu'azzim who succeeded Aurangzib.

B-36 **Jafar Khan.**

A Brahmin by birth, was converted to Muhammadanism. His former name was Murshid Quli Khan. When appointed governor of Bengal by the emperor Aurangzib in 1704, he founded the capital Murshidabad

naming it after his original title. He died about the year 1726.

B-37 **Iftikhar Khan.**

An equestrian portrait in outline of Iftikhar Khan, a general in the time of Aurangzib. His former name was Sultan Hussain but was honoured with the title of Iftikhar Khan in the first year of Aurangzib's reign. He was appointed general of Jaunpur where he died in 1681.

B-38 **Khan Jahan.**

Saiyad Khan Jahan of Barha was an officer of high rank in the time of Shah Jehan. Died in 1645.

B-39 **Shaista Khan.**

He was the son of Asaf Khan the brother of Nur Jehan. During the reign of Shah Jehan he was made governor of Berar. Aurangzib sent him to the Deccan as viceroy of Gujrat. He served in the war of Golconda and made himself conspicuous in the struggle with Sivaji. He died in 1694.

B-40 **Jan Nisar Khan.**

Probably Kamal-ud-din Hussain, one of the Amirs in Shah Jehan's time, who bore this title. Died in 1639.

B-41 **Nawab Sa'adat Ullah Khan.**

Ruled the Karnatic from 1710 till his death in 1732.

B-42 **Bahadur Shah I.**

Succeeded his father Aurangzib. As a prince he was called Mu'azzim. He was the second son. His elder brother Sultan Muhammad having died during the life-

time of his father he became heir apparent to the throne of Delhi. But at the time of his father's death Mu'azzim was at Kabul. His younger brother Azim took advantage of his absence and proclaimed himself sovereign of the Moghal Empire, in disregard of the late emperor's wishes. But Mu'azzim was not to be deprived of his rights so easily. He also assumed the crown at Kabul with the title of Bahadur Shah and marched on India to assert his rights by force of arms. The armies of the two brothers met between Dhaulpur and Agra. The battle was decisive Azim Khan being killed. This was in 1707. Bahadur Shah however did not reign very long. He died in 1712.

B-43 **Bahadur Shah I.**

A portrait in outline of Bahadur Shah and probably one of his sons, either Azim-ush-Shan or Rafi-ush-Shan.

B-44 **Daud Khan.**

The name of Daud Khan is associated with many stories of reckless courage and undaunted bravery in the Deccan during the reigns of Aurangzib, Bahadur Shah and Farrukh-Siyar. For a very long time he held sway over the Deccan and when in the reign of Farrukh-Siyar, Husain Ali Khan, one of the Saiyad brothers, marched towards the Deccan, Daud Khan received secret orders from the emperor to oppose Husain Ali Khan and get rid of him. An engagement brought Daud Khan and Husain Ali Khan face to face in 1715 in which the former lost his life.

B-45 **Saiyad Abdullah Khan.**

Styled Qutub-ul-Mulk. He was one of the Saiyad brothers who overthrew Jahandar Shah and set up in succession Farrukh-Siyar, Rafi-ud-Darjat, Rafi-ud-Daulah

and Muhammad Shah. The Saiyad brothers have been for this reason called the "King Makers" in Moghal history. In the time of Bahadur Shah, Abdullah Khan was governor of Allahabad. During Farrukh Siyar's reign he became the prime minister and received the title of Qutub-ul-Mulk. Muhammad Shah was the last king whom the Saiyad brothers set on the throne of Delhi. But he was not so weak as his immediate predecessors. At his instance Husain Ali Khan, brother of Abdullah Khan, revolted and Abdullah Khan was taken prisoner. After three years' imprisonment Abdullah Khan died in 1722.

B-46 **Jahandar Shah.**

The eldest son and successor of Bahadur Shah I. He reigned only nine months. Indolent and ease-loving as he was he did not in the least deserve the succession. The intrigues and support of his minister, Zulfikar Khan, raised him to the throne. Farrukh-Siyar, his nephew, defeated Jahandar Shah in battle, took him prisoner and murdered him in 1713.

B-47 **Jahan Shah.**

The third son of the emperor Bahadur Shah-I. He was slain in the battle after the death of his father, in 1712.

B-48 **Farrukh-Siyar.**

He was the son of Azim-ush-Shan, the second son of Bahadur Shah I, whom Jahandar Shah had killed in order to succeed to the throne. To ensure his safety on the throne Jahandar Shah on his accession had tried to put to death as many of the princes of the royal blood as possible. Farrukh-Siyar fortunately happened to be in Bengal at the time and he thus escaped from the general

B-48 Farrukh Siyar.

Moghal: early 18th century.

Jahandar Shah. The Sayyad brothers have been [illegible] the "King Makers" in Moghal [history]. In the days of Bahadur Shah, Abdullah Khan [illegible] Allahabad. During Farrukh Siyar's reign [he] became the prime minister and received the title of [illegible]. Muhammad Shah was the last king [whom] the Sayyad brothers set on the throne of Delhi. [illegible] was not so weak as his immediate predecessors. [illegible] Husain Ali Khan, brother of Abdullah Khan, [was] killed and Abdullah Khan was taken prisoner. After two years' imprisonment Abdullah Khan died [illegible].

Jahandar Shah

[illegible] first successor of Bahadur Shah I. [He reigned] only [illegible] months. Indolent and ease-loving [illegible] the least degree the succession [illegible] and support of his minister, Zulfikar Khan, [raised] him to the throne. Farrukh Siyar, his nephew defeated Jahandar Shah in battle, took him prisoner and murdered him in 1713.

Jahan Shah

The third son of the [illegible] Bahadur Shah I. He was slain in the battle after the death of his father, in 1712.

Farrukh Siyar

He was the son of [illegible] Shan, the second son of Bahadur Shah I, whom Jahandar Shah had killed in order to succeed to the throne. To ensure his safety on the throne Jahandar Shah on his accession had tried to put to death as many of the princes of the royal blood as possible. Farrukh-Siyar fortunately happened to be in Bengal at the time and he thus escaped from the general

Plate IV.



massacre of princes. Farrukh-Siyar sought the protection and counsel of the Saiyad brothers. With the help of these noblemen he raised an army, defeated Jahandar Shah, murdered him and ascended the throne in 1713. Several inhuman and atrocious assassinations followed his accession. He had reigned for only five years when a jealousy arose between him and the Saiyads who had set him on the throne. He tried to assume independence but was deposed, blinded and subsequently murdered in 1719.

B-49 **Farrukh-Siyar as before.**

B-50 **Mir Jumla.**

A private favourite of Farrukh-Siyar who was promoted by the emperor to the *Subedari* of Behar. In the reign of Muhammad Shah also he held high position. Died about 1731.

(Should not be confounded with the other Mir Jumla who flourished during the time of Shah Jehan and Aurangzib.)

B-51 **Mirza Alla Sali.**

A son of Zul Kadir Khan, flourished about 1720.

B-52 **Nawab Sarfaraz Khan.**

Was governor of Bengal for a short time about 1739. He was murdered by Mahabat Jang.

B-53 **Nadir Shah.**

He was the son of a shepherd in Persia. By his personal bravery and impetuous valour he made himself the leader of a considerable number of adherents by whose aid he expelled the Afghan usurpers under Ashraf in 1729 and restored Shah Tahmasp II, King of Persia to

his former position. But when Shah Tahmasp made an unfavourable treaty with the Turks during his absence, Nadir deposed the king and had himself proclaimed emperor. He conquered Afghanistan and in 1739 marched against India at the head of a huge army. He defeated Muhammad Shah, the then Moghal emperor of Delhi, at Karnal, and sacked Delhi. The general massacre that he ordered is one of the most blood-curdling events in Indian history. When he withdrew from India, he carried with him a vast amount of treasure including the famous peacock throne. His unbounded tyranny made some of his nobles conspire against him and he was assassinated in 1747.

B-54 **Adina Beg.**

Was formerly a Hindu but as he was brought up in a Moghal family he became a Muhammadan and adopted this name. At the time Nadir Shah invaded India, he was governor of Sultanpur. Subsequently he became governor of the Punjab in 1758 and defeated the Afghans near Lahore.

B-55 **Ahmad Shah Durrani.**

Was taken prisoner in his infancy by Nadir Shah who employed him as a mace-bearer. His extraordinary abilities soon attracted the attention of his master and by degrees Ahmad Shah rose to high office under Nadir Shah. On the assassination of his master he was proclaimed king at Kandahar. In 1747 he took Peshawar and Lahore and in the following year he marched from Lahore and advanced as far as Sirhind in the Punjab, and then returned to Kabul. In 1757 he again invaded India and penetrated as far as Delhi and Agra, sacked Delhi and Mathura and retreated to Kandahar. In 1761 he defeated the Mahratta confederacy at Panipat. After

B-55 Ahmed Shah Durrani.

Moghal: late 18th century.

his former position. But when Shah Tahmasp made an unfavourable treaty with the Turks during his absence, Nadir deposed the king and had himself proclaimed emperor. He conquered Afghanistan and in 1738 marched against India at the head of a huge army. He defeated Muhammad Shah, the then Moghal emperor of Delhi, at Karnal, and sacked Delhi. The general massacre that he ordered is one of the most blood-curdling events in Indian history. When he withdrew from India, he carried with him a vast amount of treasure including the famous peacock throne. His unbounded tyranny made a few of his nobles conspire against him and he was assassinated in 1747.

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this victory he returned to his own country where he died in 1772.

B-56 **Mohammad Shah.**

Was surnamed Roshan Akhtar. He was the last emperor set up by the Saiyad "King Makers" on the throne of Delhi. On his accession however the Saiyads lost their power. During the reign of Muhammad Shah both Nadir Shah and Ahmad Shah Durrani invaded the Moghal empire. He died in 1748.

B-57 **Khanazad Khan.**

He was governor of Peshawar in 1723 and later he was deputed to act as governor of Allahabad by the emperor Muhammad Shah.

B-58 **Qamr-ud-din Khan.**

Wazir of Muhammad Shah; was killed at the battle of Sirhind in 1748 in which Ahmad Shah Durrani was defeated by the emperor's son Ahmad Shah.

B-59 **Ghazi-ud-din Feroz Jang.**

This is probably a portrait of Ghazi-ud-din Feroz Jang, father of the famous Nizam-ul-Mulk whose descendants are the Nizams of Hyderabad, Deccan.

B-60 **Mir Mannu.**

He was greatly instrumental in defeating Ahmad Shah Durrani at Sirhind in 1748, after which he was appointed governor of Lahore. Ahmad Shah Durrani defeated him in 1752 but subsequently made him governor of the Punjab. He died in 1754.

B-61 **Mir Mannu** as above.

B-62 **Alamgir II.**

The son of Jahandar Shah. After the deposition and imprisonment of Ahmad Shah, he was raised to the throne by Ghazi-ud-din Khan, the *Wazir*. Alamgir never held any great power and was but a nominal ruler for only five years after which he was assassinated in 1759 by the same Ghazi-ud-din who had placed him on the throne. It was during the reign of Alamgir II that Ahmad Shah Durrani sacked Delhi in 1757.

B-63 **Akbar Shah II.**

The son of the nominal emperor Shah Alam; succeeded his father at the age of fourty-eight, as titular king of Delhi. On his accession he made some attempts to increase his power but the attempts were futile and his supremacy remained confined to the precincts of the fort harem. He died in 1837 at about the age of eighty and was succeeded by Bahadur Shah II, the last king of Delhi.

B-64 **Mirza Salim.**

One of the sons of Bahadur Shah II, the last king of Delhi.

B-65 **Mirza Salim** as above.

B-66 **Asaf-ud-Daula.**

The eldest son of Nawab Shuja-ud-Daula of Oudh. Succeeded his father in 1775. He transferred the seat of the government from Fyzabad to Lucknow.

B-67 **Nizam Ali Khan.**

The son of Nizam-ul-Mulk Asaf Jah of Hyderabad, Deccan. After deposing and imprisoning his brother, he

assumed the government of the Deccan in 1762. He made Hyderabad the seat of his government.

B-68 **Babur.**

B-69 **Akbar.**

B-70 **Jehangir.**

B-71 **Shah Jehan.**

B-72 **Aurangzib.**

B-73 **Bahadur Shah I.**

B-74 **An unfinished painting of Babur in Durbar.**

B-75 **A Moghal chief inspecting the construction of a palace.**

B-76 **A hunting scene in outline.**

Humayun as a young man is seen in the centre.

B-77 **A battle scene.**

The picture is inscribed as the " Battle of Hardwar." Akbar on horseback is a prominent figure.

(Probably Lucknow work.)

B-78 **Shah Jehan with his army.**

(Kangra work.)

B-79 **Aurangzib's encounter with a fighting elephant.**

This is an unfinished copy of an old painting depicting the notable incident of the boyhood of Aurangzib when he fearlessly faced the fighting elephant Sudhakar which had suddenly charged him during a combat with

another elephant Surat-sundar. This happened in 1633 when he was only fourteen years old. (Kangra copy; late 18th century.)

B-80 **Shah Jehan in Durbar.**

B-81 **The siege of Golconda by Aurangzib.**

B-82 **Portrait of a Moghal lady.**

B-83 **Portrait of a boy.**

B-84 **Portrait of a boy.**

B-85 **Jehangir.**

B-86 **Portrait of a nobleman.**

Probably Ali Mardan Khan who was formerly attached to the Persian court as governor of Kandahar which was then a Persian possession but in order to escape from the tyranny of the Persian monarch he made over Kandahar to Shah Jehan in 1637 and took refuge in the Moghal court. He was a keen architect and constructed several canals for irrigating purposes. He governed Kashmir and afterwards the Punjab. He died and was buried in Lahore in 1657.

B-87 **Portrait of a lady.**

It is probably a portrait of some lady in the royal harem of the time of Shah Jehan. Painted by Anupkar.

B-85 Jehangir.

Moghal: 17th century.

Plate III.



EUROPEAN SUBJECTS.

Plate VI.



C-1 The Virgin Mary with a Ministering Angel.

Moghal: early 17th century.

EUROPEAN SUBJECTS.

C-1 **The Virgin Mary with a ministering angel.**

17th century.

C-2 **An unidentified painting probably representing a biblical subject.**

It is either a copy or an imitation of some European work and bears the signature of "Pars" who was one of the court painters of Akbar.

C-3 **A prince and his tutor.**

It is the reverse of C-2 and has the signature of "Tiriyya" a painter in the court of Akbar.

C-4 **A European soldier.**

COMPOSITE ANIMALS.

COMPOSITE ANIMALS.

C-(*a*) 1 An angel riding a composite horse.

C-(*a*) 2 An angel playing a harp on a composite camel.

C-(*a*) 3 A mutilated unidentified painting.

PORTRAITS OF THE SIKH PERIOD AND RULERS OF THE PUNJAB STATES

Plate XX.



D-1 Maharaja Ranjit Singh.

Sikh: early 19th century.

PORTRAITS OF THE SIKH PERIOD AND RULERS OF THE PUNJAB STATES.

D- 1 **Maharaja Ranjit Singh.**

Ranjit Singh was the only son of Mahan Singh of the Sukerchakia *misl* or confideracy. During his infancy he lost his left eye in an attack of smallpox. He was only twelve years of age when his father died and he took over the administration of his estates at the early age of seventeen. Taking advantage of internal dissensions that existed in Lahore at that time he took possession of the city in 1800. With this start in his career he gradually expanded and consolidated his power and authority and assumed the title of Maharaja the next year.

By dint of his military genius and tact he was able to gain an ascendency over most of the Sikh chiefs, but was not before the latter part of his life that he became the recognised leader of the Sikhs. Practically his whole life was spent in warfare. He overran the different parts of the Punjab several times before the bulk of the province came under his undisputed control. He wished to extend his dominion beyond the Sutlej, but this he had to forego at the intervention of the British Government. He next turned his attention towards Multan, Peshawar, Jammu and Kashmir all of which he brought under subjugation after several unsuccessful attempts.

When Jaswant Rao Holkar was defeated and persued by the British army he came to the Punjab and sought help from Ranjit Singh against the British. Ranjit Singh did not accede to this proposal but was instrumental in effecting the treaty of peace between the British and the Mahrattas in 1806.

In 1810 Shah Shuja of Kabul being driven out of his kingdom came to the Punjab in the hope of securing assistance from Ranjit Singh. It was during Shah Shuja's stay in Lahore in 1813 that Ranjit Singh extorted the famous Koh-i-noor diamond from him.

Ranjit Singh saw the advantage of the European system of military drill and introduced it in his army. He employed Ventura, Allard, Court and Avitabile to organise his army on the European system. He had the foresight of realising the growing power of the British. He met Lord Bentinck at Ropar in 1831 and entered into a second treaty of friendship with the British Government, and maintained his cordial relations with that Government throughout his life.

Ranjit Singh had received absolutely no education but endowed with a brilliant intelligence he managed the affairs of his state with great success. He entirely remoulded the political condition of the Sikhs. He was a great military genius and a man of almost superhuman energy. Born under different conditions and in another part of the world, he would have been perhaps one of the greatest conquerors in history. But even as it was he became paramount in the Punjab, and well earned his proud designation of "The Lion of the Punjab." Born in 1780; died in 1839.

D- 2 **Maharaja Ranjit Singh as above.**

D- 3 **An unfinished painting of Maharaja Ranjit Singh holding Durbar.**

(*a*) General Allard; (*b*) General Court.

Monsieur Allard, a Frenchman, was a cavalry colonel in the French army. He came to India overland through Kandahar, and Kabul and in 1822 joined Ranjit Singh's army as general.

Monsieur Court, another Frenchman, had formerly been in Spanish military service. In 1826 he came to Ranjit Singh's court and was put in charge of the artillery.

D- 4 **Maharaja Kharak Singh.**

Kharak Singh was the eldest son of Ranjit Singh. He succeeded his father in 1839. He had none of the qualities of his father and proved himself quite unworthy of the position he inherited. A plot was made to dethrone and kill him. His life was however spared but he was deposed and his son Nau Nehal Singh succeeded him. Born in 1802; died in 1840.

D- 5 **Maharaja Nau Nehal Singh.**

Nau Nehal Singh, the son of Kharak Singh, possessed many qualities of his illustrious grandfather Ranjit Singh. Ranjit Singh had noticed the ability of his grandson and had cherished the hope that some day Nau Nehal Singh would rule the Punjab. When Nau Nehal Singh was hardly fourteen years of age Ranjit Singh sent him to reduce Peshawar in 1834 accompanied by Generals Ventura and Court.

After the deposition of Kharak Singh, Nau Nehal Singh was proclaimed ruler of the Punjab. He met with a tragic death immediately after the demise of his father Kharak Singh. Born in 1821; died in 1840.

D- 6 **Maharaja Sher Singh.**

It is said that Sher Singh was not the son of Maharaja Ranjit Singh and that Mahtab Kaur, one of the Ranis of the Maharaja, gave out during the absence of Ranjit Singh in 1807 that she had given birth to Sher Singh. But whatever the truth might be Sher Singh was treated by Ranjit Singh as his son. At the death of Nau Nehal Singh he succeeded to the sovereignty of the Punjab after defeating the party of Chand Kaur, the wife of

Kharak Singh. As soon as Sher Singh came to power he confiscated the property of the Sindhianwala Sardars who had taken up the cause of Chand Kaur. This made the Sindhianwala Sardars his mortal enemies and he was killed in 1843 by Ajit Singh Sindhianwala. Born in 1807; died in 1843.

D- 7 **Maharaja Sher Singh as before.**

D- 8 **Maharaja Dalip Singh in Durbar.**

Dalip Singh was the son of Ranjit Singh. His mother was Rani Jindan. He was made titular ruler of the Punjab in 1843 but was deposed by Lord Dalhousie in 1848. He became a Christian and was taken over to Europe. Died in Paris in 1893.

D- 9 **Maharaja Gulab Singh.**

Gulab Singh, the eldest of the well-known Mian brothers, entered Ranjit Singh's service as a cavalry man but soon distinguished himself and received special favour from the Maharaja. He was made Raja of Jammu in 1822. When after the death of Nau Nehal Singh his mother Chand Kaur tried to assume sovereign authority, Gulab Singh embraced her cause but on Sher Singh's accession he withdrew to his own territories in Jammu. On the death of his brother Suchet Singh and his nephew Hira Singh, he seized their property but when Jawahir Singh, the brother of Rani Jindan, rose to power he had Gulab Singh brought to Lahore in 1845 and a heavy fine was imposed upon him after payment of which he was allowed to return to Jammu. During the first Sikh war Gulab Singh became the leader of the Sikhs. When the war came to a close the province of Kashmir was made over to him for a price and he was invested with the title of Maharaja by the British in 1846. He died in 1857.

D-10 **Maharaja Gulab Singh as before.**

D-11 **Raja Dhian Singh.**

Dhian Singh was the second brother of the three Mian brothers who rose to prominence in the Court of Ranjit Singh. He joined the service of Ranjit Singh and was within a short time appointed chamberlain to the Maharaja. Soon afterwards in 1828 he was made a Raja. After the death of Nau Nehal Singh, Dhian Singh very strongly advocated the cause of Sher Singh and was instrumental in bringing the hostilities between Sher Singh and Gulab Singh to a close. When Sher Singh succeeded to the throne of Lahore, he made Dhian Singh his Prime Minister. In the meantime however the Sindhianwala Sardars were restored to favour and by their clever machinations induced Sher Singh to pass orders for the assassination of Dhian Singh. This caused Dhian Singh to plot against Sher Singh in return and he conspired against the life of Sher Singh in co-operation with the Sindhianwala Sardars who were playing a double game and immediately after Sher Singh's assassination they assassinated Dhian Singh also in 1843.

D-12 **Raja Dhian Singh as before.**

D-13 **Raja Suchet Singh.**

Suchet Singh was the youngest brother of Gulab Singh. He also joined the service of Ranjit Singh along with his brothers and very soon attracted the attention of the Maharaja. Unlike his other brothers Gulab Singh and Dhian Singh, he was in the beginning more or less indifferent to affairs of state and was content to lead the life of a soldier and a gay courtier. But when Dalip Singh was proclaimed Maharaja he was favoured by Rani Jindan, the mother of the infant Maharaja, to such an extent that he aspired to become the Wazir of the state

and to get supreme control by removing Hira Singh, the son of Dhian Singh, who held that office at the time. This led to the enmity and jealousy between Hira Singh and Suchet Singh, and the latter was suspected of intrigue with the British and looked upon as the enemy of the state. Suchet Singh however escaped personal injury mainly on account of Gulab Singh's influence, and the two brothers retired to the Jammu hills. In the meantime the Khalsa army of Lahore was so much annoyed with Hira Singh that they invited Suchet Singh to come to Lahore promising him assistance against Hira Singh. Suchet Singh marched towards Lahore in 1843 at the head of a small army with the hope of regaining his former position by the aid of the Khalsa troops. But when Suchet Singh came to Lahore the Khalsas changed their mind. He was surrounded by Hira Singh's troops and fell fighting to the last.

D-14 **Mian Udham Singh.**

Udham Singh, the eldest son of Gulab Singh, was with Nau Nehal Singh when the latter met with his fatal accident. He too was crushed to death by a portion of the wall which killed Nau Nehal Singh.

D-15 **Raja Hira Singh.**

Hira Singh was the son of Dhian Singh. Ranjit Singh was exceedingly fond of him and conferred on him the title of Raja when he was a young boy. When Dhian Singh was assassinated Hira Singh immediately avenged his father's death by getting killed Ajit Singh and other Sindhianwala chiefs. Soon after this he was proclaimed Wazir of Dalip Singh. When he held this high office he greatly increased his popularity and although he was once disgraced by the Khalsa troops he soon regained his former power by his excessive shrewdness. He drove out his uncle Suchet Singh from the Lahore Durbar and

fought with him, the latter being killed. But the increasing power of Hira Singh excited the jealousy of Rani Jindan, mother of Dalip Singh and her brother Jawahir Singh. He was put to death in 1844 by the dissatisfied Khalsa troops who deserted Hira Singh and went over to the side of Jawahir Singh.

D-16 **Jawahir Singh.**

Jawahir Singh was the younger brother of Hira Singh. When after the death of Suchet Singh a dispute arose between Hira Singh and Gulab Singh as to the division of the property belonging to Suchet Singh, a mutual reconciliation was effected by which it was arranged that Jawahir Singh would remain at Jammu as a hostage, while in return Sohan Singh, one of the sons of Gulab Singh, should stay in the same capacity in Lahore.

D-17 **Mian Moti Singh.**

Moti Singh was the youngest son of Raja Dhian Singh. The Rajas of Poonch are descended from him.

D-18 **Jawahir Singh.**

Jawahir Singh was the brother of Rani Jindan, the mother of Dalip Singh. When Hira Singh was installed as the Wazir of Dalip Singh, Jawahir Singh with the help of Suchet Singh tried to intrigue against him. But Jawahir Singh was suspected of trying to hand over the young Dalip Singh to the British Government. On this account Jawahir Singh was put in prison; but when Hira Singh displeased the Khalsa army by fighting against Kashmira Singh and Peshora Singh, Jawahir Singh was released and soon afterwards became Wazir in place of Hira Singh. Later on through the advice of Gulab Singh, he had Peshora Singh killed for whom the Khalsa army had great regard. The Khalsas avenged Peshora Singh's death by killing Jawahir Singh in 1845.

D-19 **Hari Singh Nalwa.**

Hari Singh Nalwa, joined Ranjit Singh's army at an early age and soon distinguished himself by his gallantry. After serving in the plains for a few years he was sent in 1819 as one of the commanders of the army invading Kashmir. In the next year he was appointed governor of Kashmir by Ranjit Singh but was soon recalled as he proved himself too strong a ruler. Hari Singh was next appointed governor of Hazara which was the most troublesome district at that time under Sikh rule. When in 1827 the Yusafzai Pathans raised an insurrection against the Sikhs, Hari Singh subdued them with an iron hand. In 1833 Hari Singh took possession of Peshawar and afterwards he was constantly engaged in short skirmishes with the forces of Dost Muhammad Khan stationed near Peshawar in order to dislodge the Sikhs if possible. At the order of Ranjit Singh, he built in 1836 a fort at Jamrud. The building of this fort resulted in a war in 1837 between Dost Muhammad Khan and the Sikhs. The Amir's huge army outnumbered the Sikhs at Jamrud fort by several thousands. Hari Singh was ill at that time but he led his gallant troops with his usual bravery. He fell at the head of his troops who continued to resist the Pathans till help came from Lahore and the Pathans were routed and driven off. Of all the Sikh generals, Hari Singh Nalwa was the bravest, the most dashing and the most brilliant. His name inspired terror among the Pathans and it is said that long after his death Afghan mothers used to quiet their naughty children by mentioning the name of the terrible "Haria."

D-20 **Hari Singh Nalwa as above.**

D-21 **Rai Keshri Singh.**

Rai Keshri Singh was one of the courtiers of Sher Singh. When both Sher Singh and Dhian Singh were

murdered, Keshri Singh took up the cause of Hira Singh and helped him to take revenge on his father's assassins. At first Keshri Singh was friendly to both Hira Singh and his uncle Suchet Singh. But when the former checkmated and drove out his uncle he espoused the cause of Suchet Singh. He fell in battle in 1843 fighting most gallantly for his master Suchet Singh against Hira Singh.

D-22 **Raja Khushal Singh.**

Khushal Singh was originally a Brahmin. He entered the services of Ranjit Singh and became a Sikh. At first he was only a doorkeeper in the royal palace but soon became a favourite of Ranjit Singh and was created a Raja. After the capture of Multan by Ranjit Singh in 1818, Khushal Singh fell into disfavour and was put under restraint for some time but subsequently regained his former position and power. He captured Dera Ghazi Khan in 1820.

D-23 **Raja Khushal Singh as above.**

D-24 **Attar Singh Kalianwala.**

Attar Singh Kalianwala became a prominent general during the latter part of Ranjit Singh's reign. In 1834 he was placed under the command of Nau Nehal Singh to serve in Peshawar. But there a disagreement rose between him and Dewan Hakim Rai and he forsook the army for which his family estate was partly confiscated. Under Maharaja Sher Singh he regained his property. He served throughout the Sutlej campaign of 1845-46 at the termination of which he was appointed to a seat in the Council of Regency at Lahore. During the Multan disturbances of 1848 Attar Singh co-operated with Major Edwards against Mul Raj. He died in 1851.

D-25 **Sirdar Sham Singh Attariwala.**

The name of Sardar Sham Singh of Attari is associatted with the battle of Subraon in 1846 which brought the first Sikh war to a close. His long experience as a soldier had led him to realise the utter futility of the Sikhs waging war with the British and yet he fought like a true soldier when he had failed to avert war. If the Sikhs fought bravely and proved a worthy foe of the British at Subraon it was entirely due to the gallant conduct of the hoary-headed Sham Singh.

D-26 **Hukam Singh Malwai.**

Hukam Singh Malwai was the son of Sirdar Dhanna Singh Malwai, one of Ranjit Singh's favourite generals. He sided with Nau Nehal Singh and afterwards with Sher Singh. He was present when Sher Singh was assassinated and was himself wounded in the struggle that followed. After this Hukam Singh led a retired life till the battle of Subraon in 1846 in which he fought and was killed.

D-27 **Diwan Bhawani Das.**

Bhawani Das was formerly a revenue officer in the court of Kabul under Shah Shuja. Having left Kabul in disgust he came to Lahore in 1808 and was appointed by Ranjit Singh as head of the finance department. In the next year he conquered Jammu for Ranjit Singh. He fought in the Multan, Peshawar and Eusafzai campaigns. He was an eminent financier and although he was once charged with embezzlement and in consequence thereof was disgraced and dismissed, he was soon reinstated in his high position on account of his valuable and indispensable services. He died in 1834.

D-28 **Raja Dina Nath.**

Dina Nath was introduced to the court of Ranjit Singh by Diwan Ganga Ram, the head of the state office.

On the death of the latter Dina Nath succeeded him and soon distinguished himself. When Bhawani Das died Dina Nath succeeded him as the Finance Minister. He was instrumental in causing the first Sikh war but when it terminated unfavourably he lost no time in sueing for peace with the British Government. During the minority of Dalip Singh he became the most prominent member of the Council. In the history of the Sikh period Dina Nath's place is perhaps unique. He associated himself with different parties from time to time and yet his own reputation and power never suffered. It was his craftiness, which often verged on unscrupulousness, that made him so influential. He died in 1857.

D-29 **Faqir Aziz-ud-din.**

Sayyad Aziz-ud-din, the eldest of the Faqir brothers, gained great distinction in the court of Ranjit Singh as a physician, and a wise and honest statesman. He entered the service of Ranjit Singh as physician but soon became one of his most influential councellors and was held high in the confidence of the Maharaja. He was frequently employed on military service also, and in matters connected with the British Government he was Ranjit Singh's right-hand man. Both as a councellor and a physician he was indispensable to Ranjit Singh. His far sightedness made him realise the desirability of seeking British friendship for the welfare of the Lahore state and he always tried to avoid a friction between the Sikhs and the British Government. After Ranjit Singh's death Aziz-ud-din's power declined and he kept aloof from court intrigues of the time. He died in 1845.

D-30 **Faqir Nur-ud-din.**

Faqir Nur-ud-din, the youngest brother of Aziz-ud-din, was not as brilliant and able as his brother although he served under Ranjit Singh in several respon-

sible capacities. He served as a general and later on was attached to the court being placed in charge of the treasury, arsenal and royal gardens and palaces, and also became the Almoner to the Maharaja. After the termination of the first Sikh war, he was one of the principal men of the Lahore Durbar to open peace negotiations with the British and one of the signatories to the treaty of 1846. Nur-ud-din was appointed a member of the Council of Regency to carry on the government during Dalip Singh's minority. He died in 1852.

D-31 **Faqir Nur-ud-din as before.**

D-32 **Faqir Taj-ud-din.**

Faqir Taj-ud-din, son of the second brother of Faqir Aziz-ud-din, served for some time under Ranjit Singh as Zamadar of Gobindgarh fort. He died in 1846.

D-33 **Sheikh Imam-ud-din.**

Sheikh Imam-ud-din Khan became the governor of Kashmir in 1845 and held the same office when that province was made over to Maharaj Gulab Singh next year. This transfer was not at all popular and Raja Lal Singh, the minister of Lahore, intrigued with Imam-ud-din to prevent Gulab Singh from taking possession of Kashmir. As Imam-ud-din was himself interested in it he acted according to Lal Singh's advice and did not evacuate Kashmir when ordered to do so by the Lahore Durbar. But when he found his opposition was useless, he voluntarily surrendered giving up at the same time documents which showed that he had acted according to the orders of Lal Singh. This led to the banishment of Lal Singh to Agra for treason but Imam-ud-din was pardoned. From that time Imam-ud-din remained loyal to the British Government and rendered assistance during the Multan disturbance of 1848 and the Sepoy Mutiny. He died in 1859.

D-34 **Diwan Karam Chand.**

Diwan Karam Chand was made the custodian of Ranjit Singh's private seals in 1808.

D-35 **Lehna Singh Majithia.**

Lehna Singh Majithia stands out in the history of the Sikhs as one of the very few honest men whose names are not sullied by corruption, treachery or love of personal aggrandisement. His remarkable abilities brought him the special favour of Maharaja Ranjit Singh and he served with great credit in the Multan Campaign of 1818. After the death of Ranjit Singh, Lehna Singh had a troublous time and when he thought his life was in danger on account of court intrigues he left on a pilgrimage to Bengal. The first Sikh war broke out about this time. When the campaign was closed Lehna Singh returned to the Punjab and was invited to join the Council where his services were greatly appreciated. Besides possessing administrative powers of a high order Lehna Singh was a good scholar and was also skilful as a mechanic. He died in 1854 at Benares.

D-36 **Diwan Hakim Rai.**

Hakim Rai was the favourite chamberlain of Nau Nehal Singh. When in 1834 Attar Singh Kalianwala was sent to serve under Nau Nehal Singh in Peshawar, Hakim Rai induced some of the troops under the command of Attar Singh to go over to him. This led to friction between the Diwan and Attar Singh.

D-37 **Pandit Madhusudan.**

Pandit Madhusudan was the chief of the Brahmin Pandits in the court of Ranjit Singh. He died in 1863.

D-38 **Jassa Singh Ramgarhia and Amar Singh Phulkia.**

Jassa Singh of the Ramgarhia confederacy was a carpenter's son. At first he was a freebooter but after-

wards made himself conspicuous by his remarkable ability as a soldier and became the head of the Ramgarhias. He fought Ahmad Shah Abdali and increased his strength by joining the Kanhias, by whose help he established himself in Amritsar. A quarrel however rose between the two parties and in consequence thereof Jassa Singh was driven out of his territories by the Kanhias and stayed for some time in Hissar. Subsequently a war broke out between the Kanhias and Sukerchakias and the latter called Jassa Singh to their aid. On the Kanhias being defeated Jassa Singh regained his former possessions. He died in 1816.

Amar Singh Phulkia.

When Jassa Singh was defeated by the Kanhias and driven across the Sutlej he received assistance from Amar Singh Phulkia and established himself in the district of Hissar from whence he made several freebooting expeditions.

D-39 **Surjan Singh Kumedan.**

Surjan Singh was a general of Ranjit Singh.

D-40 **Gurmukh Singh Lamba.**

Gurmukh Singh was one of the well-known generals of Ranjit Singh. During his childhood he was Ranjit Singh's play fellow. When Ranjit Singh assumed power, Gurmukh Singh was made paymaster of the army. He took part in many of the campaigns of Ranjit Singh. His popularity however made him incur the enmity of the Mian brothers who by their hostile influence over Ranjit Singh reduced Gurmukh Singh's power. On his death bed Ranjit Singh is said to have realised the wrong done to his faithful follower and he commissioned Kharak Singh to restore him to his former *jagirs*. He served also under Sher Singh.

D-41 **Mihan Singh.**

Mihan Singh was the governor of Kashmir when Sher Singh ascended the throne of Lahore. He was murdered in 1841 by some men belonging to the party of Ghulam Mohi-ud-din, father of Sheikh Imam-ud-din.

D-42 **Bela Singh Mokal.**

Bela Singh served under Nau Nehal Singh. When the first Sikh war broke out Bela Singh with his cavalry joined the Sikh army and fought at Mudki and Firoz Shah. In the battle of Subraon Bela Singh was wounded and was drowned in the Sutlej while attempting to ford the river.

D-43 **Portraits of :—**

(*a*) **Faqir Aziz-ud-din.**
(*b*) **Misr Beli Ram.**
(*c*) **Misr Megh Raj.**
(*d*) **Amir Singh Langri.**
(*e*) **Phula Singh Nihang.**

(*a*) Faqir Aziz-ud-din ; see D-29.

(*b*) Misr Beli Ram was the treasurer at Ranjit Singh's court and he held his office with great credit. According to the will of Ranjit Singh the Koh-i-noor diamond was to be bequeathed to a temple but Beli Ram refused to deliver it saying that it was the property of the state and could not be given away in charity. He was put to death by order of Hira Singh in 1843 as he was believed to have been instrumental in getting Dhian Singh assassinated.

(*c*) Misr Megh Raj, the third brother of Misr Beli Ram, joined Ranjit Singh's service as treasurer of Gobindgarh fort at Amritsar. He was imprisoned by Nau Nehal Singh. When Sher Singh ascended the throne Megh Raj was sent to Gobindgarh in his former capacity as treasurer but was again placed in confinement by Hira

Singh. At the fall of the latter Megh Raj was released and after the Sutlej campaign was appointed treasurer to to the Lahore Durbar. He died in 1864.

(*d*) Amar Singh Langri was the Jamadar of Ranjit Singh's kitchen servants.

(*e*) Phula Singh Nihang was the leader of the class of Sikh ascetics known as the Akalis. He wielded a great influence over his followers and tried to assume authority as an independent chief. In 1814 he revolted against Ranjit Singh and espoused the cause of the rebel Prince Partap Singh of Jind. He was defeated but he continued to retain his strength by dint of his remarkable ability as a soldier. His splendid courage and dash in the battle-field made him a celebrity amongst the Sikhs. He fell on the battlefield of Nowshera 1823, when Ranjit Singh defeated the Afghans under Azim Khan of Kabul.

D-44 **Diwan Ayodhya Prasad.**

Ayodhya Prasad entered Ranjit Singh's service about 1816. He served as paymaster of the troops under Generals Ventura and Allard and commanded for some time the *Fauj Khas* with great success during the absence of Ventura and afterwards also. The title of Diwan was conferred on him by Ranjit Singh. After the annexation of the Punjab he was put in charge of the young Dalip Singh and was with him till 1851. He is described as a man of great ability and honourable conduct. He died in 1870.

D-45 **Maharaja Karam Singh of Patiala.**

Karam Singh succeeded to the throne of Patiala in 1813. During the Gurkha war of 1814 he rendered valuable services to the British in recognition of which the British Government conferred upon him portions of the states of Keonthal and Baghat. When in 1845 hostilities broke out between the Lahore and British

Governments Karam Singh declared his readiness to help the latter. He died in 1848.

D-46 **Maharaja Narender Singh of Patiala.**

Narender Singh succeeded his father Karam Singh and continued to help the British Government during the first Sikh war. During the disturbances of 1857, Narender Singh rendered valuable service to the British and in recognition thereof his territories were greatly extended and he was granted administrative jurisdiction over them He was created a K.C.S.I. in 1861 and died in the following year.

D-47 **Haider Ali Khan.**

Haider Ali was the commander in Kapurthala in the time of Raja Nehal Singh. Although according to the treaty of 1806 the state of Kapurthala was to abstain from any act of hostility against the British, Haider Ali fought against the British both at Aliwal and Budhowal.

D-48 **Sirdar Partap Singh.**

Partap Singh of Patiala was sent to Delhi during the Mutiny by Maharaja Narender Singh as the commander of 500 horse and foot. He rendered excellent service during the siege and at the assault of Delhi.

D-49 **Sirdar Khushal Singh Singhpuria.**

Khushal Singh was the nephew of Kapur Singh, the founder of the powerful Singhpuria family in the Patiala State. His territory extended over a large area both in the plains and hills of the Punjab.

D-50 **Raja Nehal Singh of Kapurthala.**

When the war on the Sutlej broke out in 1845 Nehal Singh was the ruler of the Kapurthala State. As a Cis-Sutlej feudatory under the British Government he ought

to have helped the British at that time. But he was weak and had no control over his own state. His soldiers broke away from him and fought against the British under the command of Haider Ali. In the second Sikh war however Nehal Singh rendered valuable services and proved himself a loyal ally of the British. He died in 1852.

D-51 **Sirdar Bhag Singh.**

Bhag Singh was a cousin of Jassa Singh Ahluwalia who brought the Ahluwalia family of Kapurthala to distinction. When Jassa Singh died Bhag Singh became the chief of the state and ruled it for nearly eighteen years. He died in 1801.

D-52 **Raja Bikram Singh.**

Bikram Singh of Kapurthala was a distinguished soldier and rendered valuable help during the Mutiny. When the Mutiny broke out he maintained perfect order in his state and subsequently took an active part in the subjugation of Oudh, for which he received both grants of land and title. He died in 1887.

D-53 **Raja Jaswant Singh.**

Jaswant Singh of Nabha was the fifth in descent from Phul, the common ancestor of the Phulkian States. During the Cis-Sutlej expeditions of Ranjit Singh in 1807-8, Jaswant Singh acted as his ally and in recognition of his services became the recipient of several grants. But he did not find Ranjit Singh's friendship very reliable and in 1809 he sought the protection of the British Government. His administrative capacity was of a high order but his conduct towards his rivals and particularly towards his son is not free from blame. Born in 1775; died in 1840.

D-54 **Sirdar Didar Singh.**

Didar Singh led a detachment of the Nabha forces to Delhi during the Mutiny and did good service there throughout the siege.

D-55 **Raja Govind Chand.**

Govind Chand was the ruler of Datarpur when it fell into the hands of Ranjit Singh. He died in 1818.

D-56 **Raja Autar Singh.**

Autar Singh was the ruler of Bhadu in Kashmir in the early part of the 19th century. The Bhadawal family of Tilokpur is descended from him.

D-57 **Raja Ummed Singh.**

Ummed Singh Bhadawal was one of the rulers of Tilokpur in the Kangra District. He died in 1876.

D-58 **Raja Ranjit Deo.**

Ranjit Deo was the grand uncle of Maharaja Gulab Singh of Jammu. On the decline of the Moghal rule he assumed independence and tried to bring some of the adjoining hill states under subjugation. He made efforts to seize Chamba when the state was under Raj Singh but was driven off by the Ramgarhia Sirdars whose assistance was sought by the latter. He died in 1780.

D-59 **Raja Ranjit Deo as above.**

D-60 **Raja Jit Singh.**

Jit Singh was the grandson of Ranjit Deo to whom the chieftainship of Jammu passed on the latter's death. He was deposed in 1816 by Ranjit Singh and shortly afterwards the state of Jammu was transferred to Gulab Singh, a cousin of Jit Singh.

D-61 **Raja Ummed Singh.**

Ummed Singh succeeded to the state of Chamba in 1748. The Moghal empire had lost its authority at that time and Ummed Singh threw off his allegiance to the Moghals and regained some of the districts of the state which had been confiscated by them. He died in 1764.

D-62 **Raja Ummed Singh as above.**

D-63 **Raja Raj Singh.**

Raj Singh, the son of Ummed Singh, succeeded his father. It was during his minority that both Ghamand Chand of Kangra and Ranjit Deo of Jammu tried to acquire portions of the state of Chamba. But when Raj Singh came of age he recovered his territories with the help of the Ramgarhia Sirdars. Raj Singh conquered Basohli and Kashtwar. The aggressive nature of Sansar Chand of Kangra led to a war between Raj Singh and the chief of Kangra. A great battle was fought in 1794 in which Raj Singh fell fighting most bravely to the last.

D-64 **Raja Raj Singh as above.**

D-65 **Raja Jit Singh.**

Jit Singh, the son of Raj Singh, succeeded to the throne of Chamba in 1794 and the war that was raging at the time between Chamba and Sansar Chand of Kangra came to a close. He died in 1808.

D-66 **Raja Charat Singh.**

Charat Singh, the eldest son of Jit Singh, was only six years old when he was installed as Raja of Chamba. Immediately after his accession Ranjit Singh threatened to invade Chamba. The invasion was averted by peaceful negotiations and soon afterwards the state became subject to the Lahore Durbar. He died in 1843.

D-67 **Jorawar Singh.**

Jorawar Singh was the brother of Charat Singh. On the death of Charat Singh, he was suspected of trying to become the ruler of Chamba and was about to be imprisoned by Charat Singh's wife when he fled to Jammu where he died in 1845.

D-68 **Raja Gur Sen.**

Gur Sen, Raja of Mandi, lived in the latter part of the seventeenth century. He died in 1686.

D-69 **Raja Isri Sen.**

Isri Sen was the fifth in descent from Gur Sen. During his rule Mandi became the successive prey of the Katoches, the Gurkhas and the Sikhs. Raja Sansar Chand of Kangra imprisoned Isri Sen for nearly twelve years after which he was liberated by the Gurkhas who invaded the territories of Sansar Chand at the invitation of Raja Mahan Chand of Bilaspur. He died in 1826.

D-70 **Raja Isri Sen as above.**

D-71 **Mian Kishen Singh.**

Kishen Singh of Suket was the second son of Raja Bikram Sen. He was the father-in-law of Sansar Chand of Kangra, with whose help he waged war with success against Mandi in 1791.

D-72 **Mian Narendra Singh.**

Narendra Singh was the grandson of Mian Kishen Singh. In 1810 he was sent with Uggar Sen by Bikram Sen to Lahore to induce Ranjit Singh to accept a reduced tribute.

D-73 **Raja Bikram Sen.**

Bikram Sen was the nephew of Kishen Singh. He put to death Narpat, who had become a great power in

the state. In the continuous war that was raging at the time between Mandi and Suket, Bikram Sen was captured and kept a prisoner in Kahlur for nearly six months after which he escaped. He died in 1838.

D-74 **Raja Devi Chand.**

Devi Chand of Kahlur succeeded to the throne of Bilaspur in 1738. He was a contemporary of Nadir Shah who made him a prisoner but released him on payment of ransom. He died in 1778.

D-75 **Raja Devi Chand as above.**

D-76 **Raja Maha Chand.**

Maha Chand succeeded his father Devi Chand in 1778. With the assistance of the Gurkhas he waged war with the Raja of Nalagarh and Sansar Chand of Kangra. He died in 1824.

D-77 **Raja Bishen Chand.**

Bishen Chand was the son of Raja Devi Chand's brother. He did not rule the state of Kahlur.

D-78 **Raja Bishen Chand as above.**

D-79 **Raja Amar Chand.**

Amar Chand, fifth in descent from the brother of Raja Devi Chand, ruled Bilaspur for five years from 1883 to 1888.

D-80 **Raja Hamir Chand.**

Hamir Chand, a Katoch king of Kot Kangra lived about 1700.

D-81 **Raja Hamir Chand as above.**

D-82 **Raja Ghamand Chand.**

Ghamand Chand was a notable ruler of Kangra. In 1758 he was appointed by Ahmad Shah Durrani to be governor of the Jullundur Doab and the hill country between the Sutlej and Ravi. Taking advantage of the minority of Raja Raj Singh of Chamba he tried to seize portions of the Chamba State but was repelled by Ranjit Deo who took up the cause of Raj Singh.

D-83 **Raja Teg Chand.**

Teg Chand succeeded his father Ghamand Chand. He ruled from 1773 to 1776.

D-84 **Raja Sansar Chand.**

Sansar Chand, son of Teg Chand, was the most renowned of the Kangra princes. He was a contemporary of Maharaja Ranjit Singh and was at one time a rival of the Sikh ruler, but his ambition and aggressive temperament brought about his downfall and at the time of his death in 1824, he was reduced to the position of an obsequious feudatory of Ranjit Singh. No other chief had ever become so powerful in the Kangra District as Sansar Chand. His dominions included several *parganas* in the Jullundur Doab and portions of the hill states of Mandi, Kutlehr, Chamba, Jaswan and Kahlur. But his ambition would not let him rest content with even such a large estate. In 1805, he fell upon the state of Kahlur to extend his territories. The Kahlur Raja sought the aid of the Gurkhas who had already overrun portions of the Kangra Valley. The Gurkhas defeated Sansar Chand and his position became so precarious that he had to invoke the succour of Ranjit Singh. This was readily granted although Sansar Chand had formerly given some trouble to Ranjit Singh in the plains by frequent attempts at encroachments on the possessions of Sada Kaur, the mother-in-law of Ranjit Singh. The Sikhs

drove out the Gurkhas from Kangra in 1810 but this did not mean any change in the fortune of Sansar Chand, for Ranjit Singh gradually encroached on the dominions of Sansar Chand until nothing was left to the latter except the bare title and a small *jagir* for his maintenance.

D-85 **A juvenile Portrait of Raja Sansar Chand.**

D-86 **Raja Fateh Chand.**

Fateh Chand was the second brother of Sansar Chand.

D-87 **Raja Anrodh Chand.**

Anrodh Chand was the son and successor of Sansar Chand. While in 1827 he was in Lahore, Ranjit Singh demanded his sister's hand on behalf of his favourite Hira Singh, the son of Dhian Singh. Being surrounded by the Sikhs Anrodh Chand was entirely in their power in Lahore. He apparently accepted the proposal but he had no intention of keeping his promise, for the alliance meant disgrace to his royal family. After coming back to his own territories he and his family left the hills and sought refuge within British territory. Ranjit Singh was greatly enraged at this and annexed the estate of Anrodh Chand who died in exile in 1829.

D-88 **Raja Jagdish Chand of Guler.**

Jagdish Chand, one of the earliest rulers of Guler, flourished in the latter part of the sixteenth century.

D-89 **Raja Jagdish Chand as above.**

D-90 **Raja Rup Chand of Guler.**

Rup Chand, son of Jagdish Chand, was a man of great military abilities. During the reign of Jehangir he served

the imperial troops with distinction and received honours and reward.

D-91 **Raja Rup Chand as before.**

D-92 **Raja Man Singh.**

Man Singh, son of Rup Chand, is said to have been heroic like his father and a very religious man. In 1641 he served under Shah Jehan, and brought into subjugation Jagat Singh, the rebel chief of Nurpur. He twice sacked Mandi during the reign of Raja Suraj Sen.

D-93 **Raja Man Singh as above.**

D-94 **Raja Dalip Singh.**

Dalip Singh, the great-grandson of Man Singh, succeeded to the throne of Guler about the year 1695. He was a minor at the time and Raja Udey Singh of Chamba was appointed guardian. Taking advantage of Dalip Singh's minority the chiefs of Jammu and Basohli invaded Guler. Udey Singh got help from Siba, Kahlur and Mandi and with the combined effort of these states drove out the invaders. Dalip Singh was a pious ruler and rendered considerable assistance to Guru Gobind Singh.

D-95 **Raja Dalip Singh as above.**

D-96 **Raja Gowardhan Chand.**

Gowardhan Chand succeeded his father Dalip Singh. Adina Beg Khan waged an unsuccessful war against him. He died in 1773.

D-97 **Raja Gowardhan Chand as above.**

D-98 **Raja Gowardhan Chand as above.**

D-99 **Raja Prakash Chand.**

Prakash Chand was the son and successor of Gowar-dhan Chand. He died in 1820.

D-100 **Raja Prakash Chand as above.**

D-101 **Raja Prakash Chand as above.**

D-102 **Raja Bhup Singh.**

Bhup Singh, son of Prakash Chand, was the last ruling chief of Guler. He was a distinguished soldier and fought with success for Ranjit Singh against Sansar Chand. At first Ranjit Singh treated him with respect but ultimately in 1812 he seized Guler. Bhup Singh died in 1820.

D-103 **Nawab Saif Ali Khan.**

Saif Ali Khan was the commandant of the fort of Kangra appointed by the Moghal court in the middle of the 18th century. During this time the chiefs in the Punjab hills resumed their ancient independence and Saif Ali Khan was isolated in the precincts of the Kangra fort which he held with great bravery for nearly thirty years. He died in 1774.

D-104 **Raja Bhupat Pal.**

Bhupat Pal, one of renowned Baloria rulers of Basohli, lived about the year 1598. He is said to have been an exceedingly brave and powerful man. Owing to the backbiting of Raja Jagat Singh of Nurpur, Bhupat Pal was kept a prisoner by the Emperor of Delhi for nearly eight years, but was subsequently released. He co-operated with the imperial troops in subjugating Jagat Singh.

D-100 Raja Parkash Chand.



D-105 **Raja Hindol Pal.**

Hindol Pal, the second son of Bhupat Pal, succeeded to the throne of Basohli after the death of his elder brother Sangram Pal.

D-106 **Raja Kripal Pal.**

Kripal Pal, the son and successor of Hindol Pal, lived about 1685.

D-107 **Raja Medini Pal.**

Medini Pal was the grandson of Kripal Pal. Owing to the unfaithfulness of Raja Uggar Singh of Chamba certain lands which were originally in the possession of Chamba were made over to Medini Pal by the order of Alamgir II in the year 1758. This property was subsequently made over to Raja Ummed Singh of Chamba.

D-108 **Raja Jit Pal.**

Jit Pal was the eldest son and successor of Medini Pal.

D-109 **Raja Mahendra Pal.**

Mahendra Pal was the grandson of Amrit Pal, the son of Jit Pal. In his time the fortunes of Basohli declined rapidly and in 1806 he concluded a treaty with Jit Singh of Chamba.

D-110 **Raja Bhupendra Pal.**

Bhupendra Pal, the son of Mahendra Pal, was the last but one of the Baloria chiefs.

D-111 **Raja Mandhata.**

Mandhata of Nurpur flourished in the latter part of the seventeenth century. In 1661 he was deputed by Aurangzib to the charge of Bamian and Ghorband on the

western frontier of the Moghal Empire. After twenty years he was again deputed to this important post and was created a *Mansabdar* of 2,000 horse.

D-112 **Raja Pirthi Singh.**

Pirthi Singh was the grandson of Mandhata. Nothing of importance occurred during his reign. He died in 1819.

D-113 **Raja Bir Singh.**

Bir Singh, grandson of Pirthi Singh, was a man of great fortitude and strong will. Failing to comply with an order of Ranjit Singh he fell a victim to the latter's vengeance. In 1815, he was driven out of Nurpur and forced to seek shelter in Chamba where he was joined by many of his own men. With these men he made an effort to regain his patrimony but failed. He left the hills and coming down to Ludhiana he met Shah Shuja of Kabul and tried to plot with him against Ranjit Singh without any success. In 1826 he made another vigorous effort for his lost kingdom. He was again beaten and went to Chamba to seek the protection of his brother-in-law Charat Singh, the ruler of Chamba. But he was handed over to Ranjit Singh by the latter. Bir Singh was kept a prisoner for seven years at the end of which he was released but he did not accept the *jagir* offered by Ranjit Singh. In 1846 Bir Singh made a most determined attempt to assert his rights in the Nurpur State. This time he met with more success but did not survive to see his ultimate victory. He died in 1840 before the walls of his own fort at Nurpur.

D-114 **Raja Bir Singh as above.**

D-115 **Pandit Seu, artist.**

D-116 **Manak, eldest son of Pandit Seu.**

D-117 **Khushala, (1st ?) son of Manak.**

D-118 **Kama, eldest son of Nainsukh. (Nainsukh, the second son of Manak.)**

D-119 **Kama as above.**

D-120 **Gauhu, second son of Nainsukh.**

D-121 **Nikka, third son of Nainsukh.**

D-122 **Ram Lal, fourth son of Nainsukh.**

D-123 **Lord Auckland.**

Lord Auckland was appointed Governor-General of India in 1836. Most of his time was engaged in Afghan affairs. He dethroned Dost Muhammad Khan and re-instated Shah Shuja as Amir of Kabul. Left India in 1842.

D-124 **Lord Dalhousie.**

Lord Dalhousie was appointed Governor-General of India in 1847 and retired in 1856. After the second Sikh war he annexed the Punjab in 1849, and made many other extensive annexations. He introduced and re-organised many departments such as of Railway, Post and Telegraph, Education, Public Works, etc.

D-125 **Sir Henry Lawrence.**

Sir Henry Lawrence was the brother of Lord Lawrence. During the first Sikh war he was the Agent to the Governor-General and on the annexation of the Punjab was appointed Resident at Lahore. In 1857,

Sir Henry became the Chief Commissioner in Oudh. He died in the same year while defending the Residency at Lucknow during the Mutiny.

D-126 **Lord Dufferin.**

Lord Dufferin was appointed Viceroy and Governor General of India in 1884 and remained in office till 1888. He met Amir Abdur Rahman at Rawalpindi in 1885. Upper Burma was annexed during his time.

D-127 **Sir Herbert Benjamin Edwardes.**

Herbert Edwardes came to the Punjab about 1841. He was appointed as an Assistant to Sir Henry Lawrence. On the rebellion of Mulraj at Multan in 1848, Edwardes with the aid of the Nawab of Bahawalpur, attacked and defeated Mulraj and the rebels. In 1853 he was made Commissioner of Peshawar. He had a very brilliant career and received many titles.

D-128 **William Moorcroft.**

William Moorcroft, a veterinary surgeon, came out to India as Superintendent of East India Company's Military Stud in Bengal. He was a very adventurous traveller and was perhaps the first European to cross the Himalayas and reach the sources of the Indus and Sutlej and of the lakes Rawan and Mansarowar. When he was proceeding from Nadaun to Bokhara with an idea of purchasing horses, he paid a visit to Lahore and was received with kindness by Ranjit Singh. Moorcroft presented the Maharaja with pistols and a few other things with which the latter was very much pleased. On his departure from Lahore he received presents from Ranjit Singh and proceeded towards Ladakh through the Kulu valley. Moorcroft next went to Kashmir and visited Kabul and Bokhara. He died at Andkho in 1825.

D-129 **Dost Muhammad Khan.**

Dost Muhammad Khan was the ruler of Kabul from 1823 to 1863. There was a break in his rule from 1839 to 1842 during which period he was deposed and Shah Shuja was set on the throne. When Ranjit Singh annexed Peshawar to his dominion in 1834, Dost Muhammad Khan desired mediation but this was refused. In 1836 Dost Muhammad Khan negotiated with Russia which eventually resulted in the Afghan war of 1838. He surrendered and was sent to India in 1840. Shah Shuja was placed on the throne but he was assassinated in 1842 after which Dost Muhammad Khan was released and resumed his position as king of Kabul and remained faithful to the British Government till his death.

D-130 **Raja Balwant Singh.**

Unidentified.

D-131 **Ram Singh Kuka.**

Ram Singh was the son of a carpenter. He was the disciple of Balak, the founder of the Kuka sect of the Sikhs, whom he succeeded as the spiritual leader of the Kukas in 1863. But the instinct of the Kukas proved to be arrogant and when some of them made an attack on Maler Kotla, Ram Singh was seized and removed to Allahabad and thence to Burma where he died.

PAINTINGS OF SUBJECTS FROM HINDU MYTHOLOGY.

PAINTINGS OF SUBJECTS FROM HINDU MYTHOLOGY.

E-1 **The Churning of the Ocean.**

By incurring the displeasure of the sage Durvasa, the gods had lost the divine grace and favour of Lakshmi, the goddess of beauty, wealth and elegance. This made the gods powerless, and the Asuras or demons taking advantage of the situation, defeated the gods in battle and tried to drive them out of Swarga, heaven. The enfeebled gods were in dire distress. Now Lakshmi had disappeared from the universe and the gods knew not where she was, and it was she only who could restore their strength. So they sought the protection of Vishnu and begged him to help them in regaining the grace of Lakshmi. The supplications of the gods pleased Vishnu and he ordered them to churn the ocean which had concealed Lakshmi. Mount Mandara was made the churning rod, the great serpent Vasuki became the churning rope, and all the potent herbs were cast into the milky sea. As the churning was expected to yield *Amrita*, ambrosia, the Asuras also took part in it as they were promised a portion of the nectar by drinking which they would become immortal. The churning began and up rose from the foaming sea Surabhi, the heavenly cow which could yield as much milk as could be desired. Then followed Uchaishraba, the seven headed horse, Varuni Devi, the divinity of wine, Dhanantwari, the god of healing and medical science; then came Chandra, the moon, Parijata, the flower of Swarga and last rose from the milky foam the goddess Sri or Lakshmi. All these are shown in the upper part of the picture.

Kashmir; late 19th century.

E-2 **The death of Sankhasura.**

An *asura* by name Sankha lived in the sea in the form of a conch, *sankha*. He caused the death of the son of Rishi Sandhipani who taught the Vedas to Krishna. As his Guru's fee the Rishi asked Krishna to restore to life his son who was killed by Sankhasura. Thereupon Krishna entered the waters and having killed the demon restored the son of the Rishi to life.

Krishna in this painting is shown to have assumed the form of a fish. The painter seems to have confounded this legend with that of the Matsya Avatar of Vishnu.

Kashmir ; late 19th century.

E-3 **The death of Hiranyakashipu.**

Hiranyakashipu, the chief of the Asuras, had by virtue of severe penance obtained from Brahma the boon that death would not come to him through any created being, nor would he die on earth or water. This boon was apparently an assurance of immortality and Hiranya in his pride and overweaning conceit aspired even to the throne of Vishnu. Now Hiranya had a young son, Prahlada, who was a most devout worshipper of Vishnu. This was intolerable to Hiranya and when he found that no amount of persuation would induce Prahlada to give up worshipping Vishnu, he ordered the child to be put to death. Prahlada was thrown into the fire but the fire would not burn him. He was thrown under the feet of an infuriated elephant, but as soon as its tusks touched the boy it broke into pieces, and no harm befell Prahlada. Thrown down from a great height he was quite unhurt and even the venomous fangs of serpents could not do him any harm. Next he was cast into the sea but the swelling waves did not drown him. Thus when all attempts to kill Prahlada had failed the exasperated Hiranya demanded of the boy what had saved him. Prahlada replied that he owed his immunity from death

to the omnipresent Vishnu. The Asura king laughed and pointing to a stone pillar said in mockery that if Vishnu was omnipresent could he manifest himself in that pillar in front of them? "Certainly," said Prahlada in the fulness of his faith, and touched the pillar calling upon Vishnu, whereupon with a report as of thunder the pillar was rent asunder and Vishnu issued forth from it in the form of Nrisingha, the lion-man. He seized Hiranya and laying him across his knees, tore open his body and killed him.

Kashmir; late 19th century.

E-4 **The goddess Lakshmi and Narayana seated on a throne.**

Kangra; early 19th century.

E-5 **Vishnu resting on Ananta.**

Vishnu, the Eternal, reclining on the hydra-headed serpent Ananta the symbol of Infinity. Lakshmi is by his side.

Kangra; early 19th century.

E-6 **The salvation of Indradyumna.**

King Indradyumna was a devout follower of Vishnu. He incurred the displeasure of the sage Agastya and by his curse was born as an elephant. Once the elephant went to bathe in a lake in the Chitrakuta mountain and was seized by a mighty crocodile which began to drag him into the water. The elephant could not escape and finding that he was doomed to death he prayed to Vishnu to save him; thereupon Vishnu came and slew the crocodile with his *Chakra*, and saved his devotee who from that day resumed his original form.

In this picture the crocodile is represented more or less like a serpent with a head resembling that of a dog or some other beast.

Kangra; early 19th century.

E-7 **Rama breaking the bow of Hara.**

Janaka, king of Mithila, had a daughter, Seeta, who had sprung from the furrow as he was once ploughing the field. When Seeta attained the marriageable age Janaka announced that he would bestow Seeta upon him only who would string the great bow of Hara given by the gods to the ancestors of Janaka. It was a great bow which none else could bend, but Rama strung it easily and drew it so hard that it broke in two, whereupon he was married to Seeta.

The picture shows Rama discharging an arrow Seeta is about to place the *Varamalya*, the garland of choice, round the neck of Rama. The entire scene is of merry making as is always the case on the occasion of a wedding.

Kangra; late 18th century.

F-8 **Chandi Devi.**

Guler; late 18th century.

E-9 **Gauri-Shankara.**

This is a representation of Gauri and Shankara in one person. Shankara is painted white and Gauri vermilion. Half of the figure is male and half female. This characteristic difference has been maintained throughout, not only in the features but also in ornaments and dress. Several gods and goddesses are represented worshipping Gauri-Shankara among whom Brahma, Vishnu, Surya and Chandra are easily distinguishable. Apsaras are dancing in the centre to the accompaniment of the music played by Kinnaras.

Kangra; middle 19th century.

E-10 **Shiva as paterfamilias.**

Kangra; early 19th century.

E-11 **Ganesha.**

Ganesha or Ganapati, the god who grants success and wealth. He is the eldest son of Parvati and Siva. At the time of his birth it is said, all the gods with the exception of Shani, Saturn, visited his cradle. Shan did not come lest he should harm the child. Parvati laughed at Shani's presumption and invited him to come. But when he came and looked at the babe the head of the child disappeared in a flame. Parvati's grief knew no bounds. She asked Shani to restore her son's head, but that he could not do, for it was already in ashes. All he could do was to search for something else which might serve as the head of the child. He happened to come upon an elephant sleeping with his head to the north. For this trifling fault his head was cut off and Shani had it put on Ganesha's body. Since then Ganesha has an elephant's head.

Kangra; early 19th century.

E-12 **The appearance of Kausiki.**

The Markandeya Purana incorporates the account of several combats between the Devas and the Asuras. Once in the pride of their power the Asuras waged war on the Devas, defeated them in battle and assumed their sovereignty. The helpless gods sought the assistance of Devi Aparajita, the unconquerable goddess, to regain their former position, whereupon Kausiki appeared as an emanation of Durga for the destruction of the Asuras.

On the left of the picture are the different Devas worshipping Durga who is about to take her bath in the Ganges. Kausiki Devi is on the left.

Guler; late 18th century.

E-13 **The Devas worshipping Kausiki Devi.**

Guler; late 18th century.

E-14 **Dhritarashtra, the father of the Kauravas.**

A fragment of a large composition. The figure of Dhritarashtra only is distinguishable by his closed eyes. Probably his half-brother Vidur is holding him by the hand. The picture very likely represents the scene when Dhritarashtra decided to retire from the world to live in the forest at the end of the great war in which his whole house perished.

Poonch ; middle 18th century.

E-15 **The unveiling of Draupadi.**

The story of the epic strife between the Kauravas and Pandavas in the Mahabharata begins with a game of dice. The jealousy of the Pandavas had so much filled the hearts of Kauravas that they determined to bring ruin and shame on the Pandavas somehow. Duryodhana, the eldest of the Kaurava princes, challenged Yudhishtira, the eldest of the Pandavas, to a game of dice. After some reluctance Yudhishtira accepted the challenge and the game was played. Sakuni the maternal uncle of Duryodhana, an unmitigated rascal, played on behalf of the Kauravas. The stakes were high and the crafty Sakuni won the throw every time. Yudhishtira lost his vast kingdom, treasures and riches and all his army, one after another. But the fever of gambling was on him and when there was nothing else left he staked his brothers one after the other and lost them all and finally he staked himself and lost. Nothing was left except Draupadi and he was taunted and tempted to stake even her as a last hostage to fortune. But Sakuni won as before and Draupadi was lost to the Pandavas. The Kauravas rejoiced at their victory and in order to humiliate the Pandavas, Duryodhana commissioned Duhsasana to bring Draupadi in the durbar hall dragging her by the hair, and to unveil her before the assembly. Draupadi prayed to Krishna to save her from this



E-18 The Return of Rama.

Kangra: early 19th century.

last disgrace and Krishna came to her rescue. When Duhsasana tried to take off her veil Krishna supplied Draupadi unseen with innumerable garments. Duhsasana snatched one cloth after another till they accumulated in heaps and yet the figure of the praying Draupadi remained draped as before.

In the lower panel on the left of the picture Duhsasana is dragging Draupadi's garments from her body. A heap of clothes is seen at her feet. On the right are the five Pandavas sitting helpless and disconsolate.

Mandi; middle 19th century.

E-16 **The unveiling of Draupadi.**

The upper panel is greatly damaged but it can be made out that in the centre was the blind king Dhritarashtra surrounded by Kauravas and other courtiers.

Kangra; early 18th century.

E-17 **Rama, Seeta and Lakshmana in forest.**

Lakshmana extracting a thorn from Rama's foot. Rama is resting his head on the lap of Seeta. A monkey attendant is fanning him with a lotus leaf; another monkey is fetching water while two others are themselves drinking. A shot deer is lying in the fore ground.

Kangra; late 18th century.

E-18 **The return of Rama.**

The return of Rama to Ayodhya at the termination of his exile. The background shows his army in Persian headdress and armour—an innovation common to many Kangra pictures.

Kangra; early 19th century.

E-19 **Seeta in captivity.**

Ravana, the demon king of Lanka, seized Seeta by a ruse, carried her to Lanka and kept her in captivity in

a grove guarded by Rakshasas. The picture shows her in the Asoka grove. Lanka is seen in the background. She occurs four times in the picture. Even the wild beasts have sympathy with her in her misfortune. At one place of the picture antelopes have approached her and their timid and innocent look is full of affection and sympathy. At another place an elephant has come to salute her. At a third place a lion is kneeling at the feet of Seeta. At another place Hanuman has approached the despondent Seeta and is perhaps delivering the joyous message of the arrival of Rama to rescue her.

Kangra ; late 18th century.

E-20 **The awakening of Kumbhakarna.**

When the army of Rama laid siege to Lanka and began killing the Rakshasa generals one by one, the heart of Ravana sank and he sent for his brother Kumbhakarna, the best fighter amongst the Rakshasas. Kumbhakarna used to sleep for months together and would wake only when he felt hungry. When Ravana sent for him he was asleep, so he sent a host of Rakshasas to waken the giant.

That this was not a very easy task is very dramatically shown in the painting. Kumbhakarna is lying like a mountain and his sleep is so heavy that he does not know what mighty efforts are being made to awaken him. A number of women are singing close by. A big drum is being very heavily beaten and several Rakshasas are blowing trumpets into his ears but the terrific sound seems to stimulate rather than to disturb his heavy slumber. A few Rakshasas are hammering his legs while others are pinching him with large pincers. Even an elephant is being driven over him but the giant sleeps peacefully. In a big cauldron entire goats are being cooked for the meal of Kumbhakarna.

Kangra ; late 18th century.

E-21 **An episode from the Ramayana.**

It represents the scene from the Ramayana during the time of the siege of Lanka when Rama and Lakshmana were smitten down by charmed arrows from the camps of Ravana. The picture shows that some of those arrows changed into living serpents and wound themselves about Rama and Lakshmana to the utter wonder and dismay of their monkey and bear followers.

Kangra; late 18th century.

E-22 **The salvation of Indradyumna.** See E-6.

Kangra; late 18th century.

PORTRAITS OF SAINTS AND RELIGIOUS LEADERS.

PORTRAITS OF SAINTS AND RELIGIOUS LEADERS.

F-1 **Khwaja Khizr.**

A prophet said to be still living and it is believed he sometimes appears to travellers when they have lost their way.

F-2 **Ibrahim Adham.**

A king of Balkh who renounced the world and became a Darvesh. He died at the age of 110 years about 875.

F-3 **Khwaja Baiazid Bustami.**

A famous ascetic of Bustam. Died sometime between 875 and 878.

F-4 **Shaikh Junaid Baghdadi.**

He was born and brought up in Baghdad and eventually became one of the chief followers of Shafa-i. He is said to have made no less than thirty pilgrimages to Mecca, every time on foot and alone. He died at Baghdad in 911.

F-5 **Hazrat Ghaus-ul-Azam.**

Hazrat Ghaus-ul-Azam is the title of the Muhammadan saint Abdul Qadir Gilani. He was born in 1078 in Gilan in Persia on which account he was called Gilani. The followers of Abdul Qadir are called Qadiris. He was greatly revered for his deep learning and piety and is the author of many books on theology. He died in 1166 and was buried at Baghdad.

F-6 **A group of the Sufi Saints** (*a*) **Khwaja Muin-ud-din Chishti**; (*b*) **Khwaja Qutb-ud-din**; (*c*) **Baba Farid**;

(*d*) **Hazrat Dastgir**; (*e*) **Abu Ali Qalandar and** (*f*) **Nizam-ud-din Aulia.**

(*a*) Khwaja Muin-ud-din Chishti was a celebrated saint whose tomb at Ajmer is a place of pilgrimage to the Muhammadans. He was born at Sistan in 1142. He came to India and lived in Ajmer where he died in 1236.

(*b*) Khwaja Qutb-ud-din was a saint of Mahrauli near Delhi. He is commonly called Qutb Shah. Died in 1235.

(*c*) Baba Farid, the saint of Pak Pattan in the Punjab, was born in 1173. It is said that once he transmuted dust into sugar, since when he was styled Shakkar Gunj. He was a disciple of Khwaja Qutb-ud-din. He died in 1265 and was buried at Pak Pattan. A big fair is held at his tomb every year on the 5th of Muharrum the anniversary day of his death.

(*d*) Hazrat Dastgir is another name of Hazrat Ghaus-ul-Azam. Vide F-5.

(*e*) Abu Ali Qalandar came from Persia and settled down at Panipat where he died in 1324. His tomb near Panipat is very often visited by Muhammadan pilgrims.

(*f*) Shaikh Nizam-ud-din Aulia was one of the most notable disciples of Baba Farid. He was born in 1236 and died at Delhi in 1325. His tomb is at Ghayaspur near Delhi.

F-7 **Khwaja Muin-ud-din Chishti as above.**

F-8 **Khwaja Qutb-ud-din as above.**

F-9 **Baba Farid as above.**

F-10 **Abu Ali Qalandar as above.**

F-11 **Nizam-ud-din Aulia as above.**

F-12 **Shams-ud-din Muhammad Tabrizi.**

Shams-ud-din Tabriz is one of the most celebrated Sufi martyrs. He came from Tabriz to Multan which at that time was the seat of several holy men. There is a legend about Shams Tabriz which goes a long way to attribute the traditional cause of the great heat at Multan. It is said that for having brought a dead person back to life Shams-ud-din was flayed alive. The saint wandered about, carrying his own skin and begged food from door to door. But no one had compassion on him because he had been excommunicated and he wandered thirsty and hungry from place to place till he caught a fish or according to another version found a dead ox. But he wanted a fire to cook it and no one would give him even that. At last disappointed by the unreasonable cruelty of men, he begged the sun to roast the fish for him. The sun came down from the sky near enough to allow the saint to bake his fish. Shams Tabriz was killed and thrown into a well in 1247.

F-13 **Shams-ud-din Tabriz as above.**

F-14 **Data Ganj Buksh.**

Of the several Muhammadan saints interred in Lahore no one is so popularly and widely known as Data Ganj Buksh. His real name was Ali Mukhdum and he came to settle in Lahore in 1039. He was an eminent scholar and was the author of several books on theology. He died in 1072 and was buried close to a mosque which he had himself built. Khwaja Muin-ud-din Chishti is said to have passed forty days of profound meditation in the tomb of Ali Mukhdum after which he repeated a verse in Persian in which Ali Mukhdum was addressed as Ganj Buksh or the bestower of Treasure, and since then Ali Mukhdum has been called Data Ganj Buksh.

F-15 **Shaikh Rukn-ud-din.**

Shaikh Rukn-ud-din, a Muhammadan saint, was a contemporary of Nizam-ud-din Aulia. He was buried in Multan, where a magnificent tomb has been erected over his remains.

F-16 **Shaikh Baha-ud-din Zikaria.**

Shaikh Baha-ud-din Zikaria, a Muhammadan saint of Multan, was born at Kot Karor in Multan in 1170. He journeyed to Baghdad where he became a disciple of Shaikh Shahab-ud-din Suharwardi, a celebrated pious Shaikh (1145–1234). On his return Baha-ud-din came in contact with Baba Farid. He died at Multan in 1266 and was buried there.

F-17 **Mukhdum Jahania Jahangsht.**

Mukhdum Jahania Jahangsht, also called Shaikh Jalal, was another celebrated saint of Multan. He was the disciple of Shaikh Rukn-ud-din ; his followers are the Malangs and Jalalia faqirs. He is said to have travelled a good deal and made not less than seven pilgrimages to Mecca from where, it is believed, he brought a stone bearing the foot mark of the prophet. This stone he presented to the Emperor Feroz Shah Tughlak who became one of his disciples. He died in 1384 and was buried near Multan.

F-18 **Madho Lal Hussain.**

Although the real name of this saint is Lal Hussain he is generally known as Madho Lal Hussain. He lived in the time of Akbar. It is said that he once met a Brahmin boy named Madho and he was so much struck by the personality of this boy that he came to have a life-long attachment for him and subsequently the boy's name became a part of that of the saint. Madho became his disciple and never parted from him in life.

When the former died in 1599 he was buried at Shahdara but shortly afterwards the grave was swept away by the Ravi. Madho exhumed the body of the saint and buried it at Baghwanpura, near the Shalimar garden where the tombs of both Lal Hussain and Madho are to be seen to this day. It is said that Lal Hussain used to pass his nights repeating the Koran by heart in a standing position by the river Ravi. The picture is a representation of this tradition.

F-19 **Hassu Teli.**

Hassu Teli as the name implies was formerly a *teli* or oilman. He became noted as a devotee and had a large number of followers. He was a contemporary of Madho Lal Hussain. He died in 1593 and his tomb is situated near Killa Gujar Singh, Lahore.

F-20 **Chhajju Bhagat.**

Chhajju Bhagat, a Hindu saint of Lahore, was originally a money lender, but afterwards he forsook the world and became a Bhagat or devotee. Chhajju died in 1640 and a *choubara* marks the place where his ashes are interred. Maharaja Ranjit Singh held this place in great respect and used to make large offerings at this shrine.

F-21 **Mian Mir.**

Shaikh Muhammad Mir, commonly known as Mian Mir, was a saint of great fame and was held in high esteem for his great piety and learning by the rich and poor alike. Jehangir invited him to Agra and there is a reference in his memoirs to the interview he had with Mian Mir. Dara Shikoh accepted him as his spiritual guide and Shah Jehan after his succession paid him a visit in Lahore.

Mian Mir was born in 1550 and died near Lahore in 1635. His mausoleum is about four miles from the city

and quite close to the cantonment, which is popularly called " Mian Mir " after the name of the saint.

F-22 **Shaikh Abdul Mali.**

Shaikh Abdul Mali was one of the disciples of the saint Mian Mir and became renowned as a saint. His tomb is near the Mochi Gate, Lahore, where a fair is held on the anniversary of his death, which probably took place in 1616.

F-23 **Shaikh Bilawal Qadiri.**

Another saintly person of Lahore belonging to the seventeenth century was Shaikh Bilawal Qadiri, who established an alms-house at Lahore and fed the poor and the needy. He died in 1636 and was buried in Lahore.

F-24 **Shah Chiragh.**

Shah Chiragh, another Muhammadan saint, flourished during the days of Shah Jehan and died in Lahore in 1657. His tomb is near the High Court, Lahore.

F-25 **Shah Kamal.**

During the reign of Shah Jehan the two brothers, Shah Jamal and Shah Kamal, famous for their piety and holiness, flourished. Their descendants are now to be found in the district of Sialkot.

F-26 **Imam Ghazi.**

Imam Ghazi was a notable faqir of Sialkot. His name is held in great reverence by the Punjab Muhammadans and his tomb and mosque at Sialkot are places of pilgrimage.

F-27 **Sakhi Sarwar.**

Sakhi Sarwar, the renowned saint of Dera Ghazi Khan, flourished in the 13th century. He is said to have

performed several miracles which are well known in the district even to this day. His shrine in Dera Ghazi Khan is venerated both by the Hindus and Muhammadans.

F-28 **Shah Daulah Darya.**

Shah Daulah, the famous saint of Gujrat, is supposed to have died at the age 150 years. He was born in 1568. The shrine of Shah Daula in Gujrat is the residence of a number of curious faqirs with small heads and weak intellects, known as *Chuha-sains* or rat-saints.

F-29 **Lal Shahbaz.**

Lal Shahbaz was formerly called Shaikh Marwandi. He was one of the many learned Saiyads who were driven out of Khorasan and took refuge in the Punjab and Sindh. When Muhammad Shah Tughlak, son of Emperor Ghayas-ud-din Tughlak was Governor of Multan he invited Lal Shahbaz to his court. Lal Shahbaz accepted the invitation but refused to be attached to the royal court. He died in 1347. His tomb at Sehwan is a famous and venerated shrine in Sindh.

F-30 **Saiyad Jalal Bukhari.**

Saiyad Jalal rose to prominence during the time of Shah Jehan. He was highly respected by the Emperor and was appointed to the office of Sadarat or chief justice. Besides being an able statesman he was a talented poet. He died in 1647 and was buried at Agra.

F-31 **Kabir.**

Kabir (1380–1420) a weaver by caste is well known as a composer of religious songs. He was the most famous disciple of Ramanuja. Kabir was a Muhammadan and preached a religion of the equality of all men irrespective of caste or creed. The most charac-

teristic feature of his teaching was the linking up of the beliefs of Hinduism and Islam. His sayings and songs are known throughout India and have been largely incorporated in the Sikh scriptures.

F-32 **Maulana Jalal-ud-din Rumi.**

Maulana Rumi was born at Balkh in 1207 and died in 1273. He was a poet of great fame and was the founder of the school of metaphysics in Asiatic Turkey. His most notable work is the *Musnavi Maulvi Rumi.*

F-33 **Shaikh Sadi.**

Sadi, the celebrated Persian poet, was born at Shiraz about 1175 and died in 1292. During his youth he served as a soldier. It is said his married life was not happy. He was a Sufi and a great traveller. Of his numerous poetical works the *Gulistan* and the *Bostan* are the most widely read.

F-34 **Khwaja Hafiz.**

Hafiz was the most elegant lyric poet of Persia. His poetry is too subtle to be easily and correctly understood, mysticism being its chief characteristic. He died in 1389 at Shiraz.

F-35 **Sarmad.**

Sarmad, an Armenian merchant, came to India in the reign of the Emperor Shah Jehan. It is said that once while he was proceeding towards Thatta, Sindh, he fell so passionately in love with a Hindu girl that he became distracted and used to go about stark naked. Alamgir commanded him not to go about naked but as he did not obey the Emperor's orders, he was put to death in 1661. Sarmad was a good Persian scholar and poet. His tomb is close to the Juma Masjid at Delhi.

Plate XIX.



F-38 Guru Nanak Preaching.

Sikh: early 19th century.

F-36 **Mirza Muhammad Tahir.**

Muhammad Tahir had also the title of Inayat Khan. He was Governor of Kabul in the reign of Aurangzib. But he is better known as the author of a Diwan called '*Kulliat Ashna*' for which he derived his poetical name of 'Ashna.' Died in 1666.

F-37 **Guru Nanak.**

Nanak, the founder of the Sikh religion, was born at Talwandi near Lahore in 1469. While yet a boy he showed a strong religious turn of mind and devoted much of his time to religious pursuits. Attempts were made to turn his mind to worldly affairs, but he became a public preacher at an early age. He renounced the world when he was about thirty-seven years of age and travelled all over India, visited Persia and is said to have proceeded even as far as Mecca. During his travels and afterwards also Bala and Mardana were his constant companions. On his return from travels Nanak began to preach his religion of electicism. His doctrines were those of pure deism. He believed in the unity of god and maintained that all true religion was one and that men were equal irrespective of caste or creed. His doctrines have been set in the *Adi Granth*. He died in 1539.

F-38 **Guru Nanak preaching.**

F-39 **Guru Nanak, Bala and Mardana.**

F-40 **Guru Angad.**

Angad was the apostolic successor of Guru Nanak. He was born in 1504. Coming in contact with Nanak, he became strongly attached to him and on account of his fidelity was nominated by Nanak to be his successor. Angad committed to writing most of the sayings of Nanak. He died in 1552.

F-41 **Guru Amar Das.**

Amar Das was the third Guru of the Sikhs. He was the most faithful follower of Guru Angad who selected him as his successor. Amar Das was successful as a teacher and his humble and affable disposition brought him many followers. He composed beautiful verses which have been incorporated in the *Granth*. He died in 1574.

F-42 **Guru Ram Das.**

Ram Das, the son-in-law of Amar Das, was the fourth Guru. He founded the town of Amritsar. During his time the Sikhs began to change from a purely religious sect to a patriotic and powerful body of men. He died in 1581.

F-43 **Guru Arjan.**

Arjan, the youngest son of Guru Ram Das, succeeded his father as Guru of the Sikhs. From this time the succession to the Guruship became hereditary mainly because the Guru had ceased to be a purely spiritual leader and had become a ruling sovereign. Guru Arjan was the first of the Gurus to lay aside the garb of a mendicant and live in state. He kept a large retinue, horses and elephants like a prince. Arjan incurred the displeasure of Chandu Shah, the financial minister at Lahore in the time of Emperor Jehangir, by refusing to marry his son to the daughter of the latter. In consequence of this Chandu Shah libelled Guru Arjan to Jehangir saying that the Guru was in favour of the Emperor's rebel son, Khusru. Thereupon Arjan was charged with treason, put into prison and tortured to death. This was in 1606. The death of Guru Arjan is a great turning point in the history of the Sikhs. From a religious sect they grew into a strong warrior clan with a deep detestation and hatred for the Muhammadans.

F-44 **Guru Har Gobind.**

Har Gobind succeeded his father Guru Arjan Singh. He was the first Guru to organise a military system for his followers and to arm them. He secured the confidence of Jehangir who permitted him to avenge the death of his father by putting to death Chandu Shah. Har Gobind became a military leader and his warlike disposition led him to enter Jehangir's army. After some time he fell in the estimation of the Emperor to such an extent that he was imprisoned for twelve years. Even after his release Har Gobind continued to serve under Shah Jehan, the successor of Jehangir and soon gained the confidence of Dara Shikoh. But he had fresh difficulties with the imperial government and was compelled to take up arms against that government. Three times royal troops were sent against him but Har Gobind defeated them each time. He died in 1645.

F-45 **Guru Har Rai.**

Har Rai, the grandson of Guru Har Gobind was the next Guru. He made an alliance with Dara Shikoh in consequence of which Aurangzib resolved to punish him but subsequently excused him when Har Rai asked the Emperor's forgiveness. He died in 1661.

F-46 **Guru Har Kishen.**

Har Kishen, the second son of Har Rai, succeeded his father. His elder brother Ram Rai had been detained as a hostage in the imperial court at Delhi by the order of Aurangzib. A contest arose amongst the Sikhs regarding the succession of Har Kishen in supersession of Ram Rai, but the matter was settled by the arbitration of Aurangzib. Har Kishen died in 1664.

F-47 **Guru Teg Bahadur.**

Teg Bahadur succeeded Har Kishen. He was the second son of Guru Har Gobind, the sixth Guru.

Through the machinations of Ram Rai, the eldest son of Guru Har Kishen, Teg Bahadur was looked upon as a pretender and was summoned to Delhi but by the intercession of the Raja of Jeypore he was allowed to retire to the Punjab. After sometime Teg Bahadur is said to have formed a league with a Muhammadan fanatic, Adam Hafiz and led a predatory career. The imperial troops were sent after him and Teg Bahadur was brought to Delhi in 1675 where he was executed as a rebel against Moghal authority. Whatever may be the truth in the accusations made against Teg Bahadur, the Sikhs regard him as one of their greatest martyrs whose example inspired them to deeds of valour.

F-48 **Guru Gobind Singh.**

Guru Gobind Singh, the last Guru, was the son of Guru Teg Bahadur. He was more of a soldier than a spiritual leader and he changed the Sikhs from a religious and peaceful people to a powerful martial race. The tragic end of the martyred Guru Teg Bahadur roused the Sikhs and under the leadership of Gobind Singh they made efforts to wreak vengeance on the persecutors of their religion and leaders, and all that was dear and sacred to them. Having raised an army Gobind Singh subdued some of the chiefs in the Punjab hills. Here he came into conflict with the imperial authorities and defeated the imperial troops. This alarmed the Moghal Government and in 1701 Aurangzib sent an army against Gobind Singh. The Guru made a most brave resistance but was defeated and had to flee for his life. He escaped to the Ludhiana district where the Sikhs again rallied around him. Here he defeated the imperial troops and then went to Malwa where he lived in peace for some time, and afterwards at Anandpur. In 1708, he was wounded by a Pathan assassin and died some months later of his wounds.

F-49 **Guru Gobind Singh as before.**

F-50 **Abraham with ministering angels.**

Rajputana ; late 18th century.

F-51 **The dance of religious ecstacy, commonly known in the Punjab as *Hal Khelna*.**

Moghal ; late 18th century.

PAINTINGS OF MISCELLANEOUS SUBJECTS.



G-6 Playing Ball.

Kangra: late 18th century.

PAINTINGS OF MISCELLANEOUS SUBJECTS.

G-1 **Study of a girl in red costume.**

Kangra ; middle 19th century.

G-2 **Girl rinsing her hair after bath.**

Rajput ; early 19th century.

G-3 **Study of a girl.**

Kangra ; early 19th century.

G-4 **Girl under a willow tree.**

Rajput ; late 18th century.

G-5 **A girl with a black buck.**

Rajput ; late 18th century.

G-6 **A maiden playing with a red ball.**

Kangra ; late 18th century.

G-7 **Portrait.**

Rajput with Moghal influence ; late 18th century.

G-8 **Girl gathering flowers.**

Rajput with Moghal influence ; late 17th century.

G-9 **Baz Bahadur and Rupmati on horse back.**

Baz Bahadur the ruler of Malwa came across Rupmati a famous young musician. Once met they became lovers and Abdul Fazal has recorded that they were buried together in Ujjain.

When the province of Malwa was taken by Akbar in 1570, Baz Bahadur became one of the officers of the

Emperor. It is said that when Adam Khan captured Rupmati she took poison.

Kangra; middle 19th century.

G-10 **Baz Bahadur and Rupmati.**

Kangra with Rajput influence; early 19th century.

G-11 **Musicians entertaining a lady.**

Poonch; early 19th century.

G-12 **A lady's toilet.**

Kangra; middle 19th century.

G-13 **A girl writing a letter.**

The subject of this painting may be Rukmini writing to Krishna.

Kangra; middle 19th century.

G-14 **Love scene.**

Kangra; middle 19th century.

G-15 **Love scene.**

Sikh; middle 19th century.

G-16 **Domestic scene.**

Punjab plains; early 19th century.

G-17 **The timid bride.**

The Nabohra or young bride does not appreciate the advances of her husband and tries to leave him. An elderly lady makes an effort to detain her

Kangra; early 19th century.

G-18 **A domestic scene.**

The husband and wife seem to have quarrelled and another lady of the house is trying to persuade the wife to make it up.

Kangra; late 18th century.

G-19 **Watching the clouds.**

A hill chief with his wife and attendants looking at the clouds from the terrace of a house.

Kangra ; early 19th century.

G-20 **The pet peacock.**

Punjab plains ; middle 19th century.

G-21 **Pachisi players.**

Kangra ; middle 19th century.

G-22 **A lady with a hawk.**

She has a man's head-dress and carries a trained hawk in her hand. Another woman is looking at her in amazement apparently at her manly attire. In the background maids are arranging a bed. The picture may be a representation of the *Abhisarika Nayika.* The Nayika is going to the place of tryst with a man's apparel so that she may not be detected.

Kangra ; early 19th century.

G-23 **Unidentified painting.**

Kangra ; early 19th century.

G-24 **Unidentified painting.**

Kangra ; early 19th century.

G-25 **Love scene.**

Kangra ; early 19th century.

G-26 **Temptation.**

A girl trying to get a tame parrot back to its cage from which it has escaped by offering some food in a cup.

Kangra ; middle 19th century.

G-27 **Girl running after a cat.**

Kangra ; middle 19th century.

G-28 **Girl with a fan.**

Kangra; early 19th century.

G-29 **Girl and a *chikor*.**

Kangra; middle 19th century.

G-30 **Girl applying *tilak* on her forehead.**

Mandi; early 19th century.

G-31 **Watching the clouds.**

A girl looking at dark clouds from the terrace of a house.

Mandi; early 19th century.

G-32 **Watching the clouds.**

A maiden with two attendants looking at clouds.

Kangra; middle 19th century.

G-33 **Music inside the zenana.**

Mandi; middle 19th century.

G-34 **A hill chief being entertained by musicians at night.**

PAINTINGS OF THE RAJPUT SCHOOL.

Plate VII.



H-1 Rao Chand.

Rajputana: early 16th century.

PAINTINGS OF THE RAJPUT SCHOOL.

H-1 **Rao Chand.**

He was the son of Rao Bacha of the famous Chohan family. He and all his family with the exception of only one son, were killed by Ala-ud-din Khilzi in 1295.

H-2 **Rao Chand as above.**

H-3 **Seoji Lal.**

He was one of the grandsons of the renowned Jay Chand, the last Rathor king of Kanauj. After Jay Chand's death in 1193, the monarchy of Kanauj ceased to exist. Seoji Lal left the land of his birth in 1212 and successfully established a Rathor monarchy in Marwar.

H-4 **Bishen Singh.**

He ruled Amber (Jeypur) for a short time and died about 1693. He was the father of Jai Singh II, commonly known as Jai Singh Sawai who ruled Amber from 1699 to 1743.

H-5 **Bhopal Singh.**

Bhopal Singh was the fifth son of Raja Bir Singh Deo of the Sekhawat federation. He took a prominent part in the conquest of the Deccan during the time of Aurangzib.

H-6 **Raja Suraj Singh.**

Suraj Singh, son of Udey Singh Rathor, served under Akbar and Jehangir with considerable ability. He died in 1619 in the Deccan.

H-7 **Raja Jagat Singh.**

Jagat Singh was the last king of Amber (Jeypur) before the state entered into an alliance with the British

Government. He ascended the throne in 1803 and died in 1818. He was a bad ruler and the record of his rule is utterly disgraceful and in every way unworthy of the noble family from which he descended.

H-8 Jagat Singh as before.

H-9 Jagat Singh as before.

H-10 Jagat Singh as before.

H-11 Portrait.

H-12 Portrait.

H-13 Portrait.

H-14 Portrait.

H-15 Portrait.

H-16 Portrait.

H-17 Portrait.

H-18 Portrait.

H-19 Portrait.

H-20 Portrait.

H-21 Portrait group of Vaishnavas.

H-22 Portrait.

H-23 Portrait.

H-24 Portrait of a Pandit.

H-25 Portrait.

Plate VIII.



H-30 Boar Hunt.

Rajputana: late 17th century.

H-26 **Portrait.**

H-27 **Portrait.**

H-28 **An equestrian portrait of a Rajput.**

H-29 **Rajputs fighting.**

Late 18th century

H-30 **Boar hunt.**

Late 17th century.

H-31 **An infuriated elephant.**

Late 17th century.

H-32 **Rajput ladies.**

An attendant offering *pans* to a Rajput lady.

Early 18th century.

H-33 **Unidentified painting.**

This picture probably relates to some historical incident. A Rajput is brought blind-folded inside a seraglio before a Rajput lady who is holding a paper or *firman* in her hand.

ca. early 18th century.

PAINTINGS OF RADHA AND KRISHNA.

PAINTINGS OF RADHA AND KRISHNA.

I-1 **The death of Pootana.**

Kansa, the maternal uncle of Krishna commissioned the Rakshashi Pootana to go to the house of the shepherd king Nanda and kill the infant Krishna. Pootana went there taking the form of a kindly woman, took Krishna in her lap and offered him her poisoned breast. But Krishna suck so strongly that she died assuming her original form of a Rakshashi.

The picture represents Pootana dying and Krishna playing on her breast. The scream of pain that she uttered in dying has brought Nanda and Yasoda to the scene.

Gharwal; early 19th century.

I-2 **Krishna supporting Mount Govardhana.**

The inhabitants of Braja used to worship Indra, king of heaven and lord of rain and thunderbolt. Once while they were making the neccessary arrangements for an *Indra-jagyan*, a sacrificial ceremony in honour of Indra, Krishna came and persuaded them to give up Indra-worship saying that cowherds should worship the woods and hills, especially Mount Govardhana as their prosperity depended entirely upon their cattle which fed on the luxurious growth of grass and other plants in the woods and mountains. This greatly infuriated Indra for it meant the loss of his honour. He ordered his clouds to rain over Braja incessantly and make its inhabitants destitute of all shelter. Dark swelling clouds gathered over Braja and it began to rain and rain for days together, and Braja seemed imminently in danger of being swept away. So all the people came to seek the protection of Krishna. It was then

that Krishna lifted and supported Mount Govardhana itself with his little finger and the people of Braja with the cows and other belongings, took shelter under the spreading shade of the mountain. Indra's rain could no longer do any injury to those who took shelter under the Govardhana mountain.

Kangra; late 18th century.

I-3 **Radha and Krishna under a tree.**

Krishna, the cowherd boy, is playing the flute. Radha is looking at him in rapt admiration. The background shows meadows and grazing cattle, the chiaroscuro being admirably depicted. Another noteworthy point in this picture is that Krishna has not been represented in the usual type. He is a handsome lad wearing a yellow turban on which are flowers of different colours and peacock feathers. The flower pendant on his black cloak is also uncommon.

Kangra; early 19th century.

I-4 **Krishna applying a *tilak* on Radha's forehead.**

Kangra; middle 19th ceutury.

I-5 **Krishna with the flute.**

Krishna stands on a lotus pedestal—*padmasana*—and plays his flute. *Gopies* have surrounded him. Some are offering him lotus flowers; others have brought food for him.

Kangra; late 18th century.

I-6 **Khandita Nayika.**

Radha is offended and reproaches Krishna for not having come at the promised hour.

Kangra; late 18th century.

I-3 Radha and Krishna under a Tree.

Kangra: early 19th century.





Abhisandhita Nayika.

Krishna and Radha have quarrelled. Krishna is departing; Radha remains sitting helplessly dejected.

Kangra; late 18th century.

Sheltering from the rain.

It is raining and gopas and gopis are seeking shelter under a spreading tree. Krishna has put his black cloak over a *gopi* and himself and they enjoy a lover's talk.

Kangra; early 19th century.

Krishna and the Gopis.

Two gopis carrying milk have been brought by two gopas to Krishna and others sitting under a tree.

Guler; late 18th century.

Radha cooking.

Radha in the kitchen. A maid slices some vegetables. Krishna overlooks from a balcony window sills which are a perch for pigeons.

Kangra; middle 18th century.

Krishna and Radha in exchanged garments.

Kangra; early 19th century.

Manini Radha.

Radha and Krishna have quarrelled and separated, but the pangs of separation make Radha restless and morose. She is attended by two sakhis, of whom the elder, probably a messenger from Krishna, attempts to persuade her but Radha is inconsolable and turns her face.

Kangra; late 18th century.

Khandita Nayika.

The Nayika meets and reproaches Krishna who has returned late in the night. She feels offended at his ...

I-5 Krishna with the Flute.

Kangra: middle 18th century.

I-7 **Abhisandhita Nayika.**

Krishna and Radha have quarrelled. Krishna is departing; Radha remains sitting helplessly dejected.

Kangra; late 18th century.

I-8 **Sheltering from the rain.**

It is raining and *gopas* and *gopis* are seeking shelter under a spreading tree. Krishna has put his black cloak over a *gopi* and himself and they enjoy a lover's talk.

Kangra; early 19th century.

I-9 **Krishna and the Gopis.**

Two *gopis* carrying milk have been brought by two *gopas* to Krishna and others sitting under a tree.

Guler; late 18th century.

I-10 **Radha cooking.**

Radha in the kitchen. A maid slices some vegetables. Krishna overlooks from a balcony window over which are a pair of pigeons.

Kangra; middle 18th century.

I-11 **Krishna and Radha in exchanged garments.**

Kangra; early 19th century.

I-12 **Manini Radha.**

Radha and Krishna have quarrelled and separated, but the pangs of separation make Radha restless and morose. She is attended by two *sakhis* amongst whom the elder, probably a messenger from Krishna, attempts to reconcile her but Radha is disconsolate and averts her face

Kangra; late 18th century.

I-13 **Khandita Nayika.**

The Nayika meets and reproaches Krishna who has returned late in the night. She feels offended at his not

coming at the appointed hour. A *sakhi* holds a mirror before Krishna.

Kangra ; early 19th century.

I-14 **Vasakasajyya Nayika.**

The Nayika is expecting her lover on a rainy day. A few maids are putting the house in order ; others are singing and playing.

Kangra ; late 18th century.

I-15 **Utka Nayika.**

It is night. The Nayika sits expectant of the Nayak on a bed of leaves. A pair of doves is shown in the trees in the background.

Poonch ; late 18th century.

I-16 **Abhisarika Nayika.**

The Nayika going on a dark night to meet her lover through a forest, in rain and lightning. The path is beset with serpents while a goblin-wife approaches her from a tree but the Nayika remains unconcerned and proceeds to the trysting place.

Kangra ; late 18th century.

I-17 **Krishna and Radha watching the clouds from the terrace of a house.**

Kangra ; middle 18th century.

I-18 **Radha in swoon.**

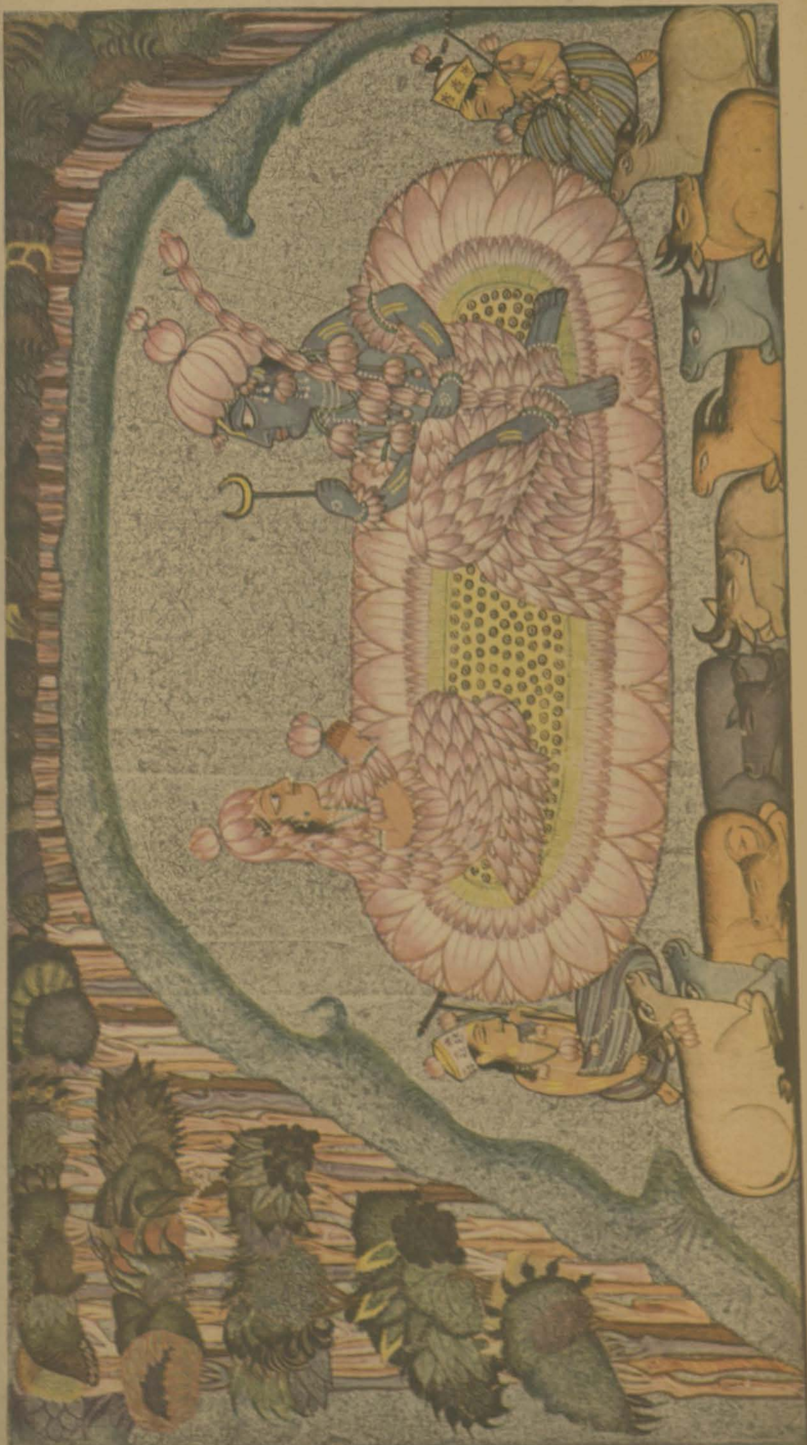
Krishna has left Radha. Radha finds the separation too hard to bear and faints. A number of maids attend her ; others are preparing some medicine for her.

Kangra ; late 18th century.

I-19 **Radha and Krishna at night.**

Kangra ; middle 19th century.

Plate XVIII.



I-22 The Phulasajjya of Radha and Krishna.

Basohli : early 19th century.

I-20 **Krishna being entertained by his playmates on the day of the *Basant* festival.**

Punjab plains ; middle 19th century.

I-21 **Krishna and Radha.**

Basohli; early 19th century.

I-22 **The Phulasajyya of Radha and Krishna.**

The lovers are wearing garments of lotus flowers.

Basohli ; early 19th century.

I-23 **Krishna looking at a Gopi through a window.**

Kangra ; middle 19th century.

I-24 **Krishna and Gopi.**

It is a blade of a hand fan made of thick paper coated with a specially prepared white surface and has paintings on both sides. One side shows a milk maid bringing milk to Krishna while the other side has a girl standing under a tree with a pair of deer, one on each side.

Kangra ; middle 19th century.

I-25 **Abhisarika Nayika.**

The Nayika proceeds to meet her lover in a dark night when it is raining.

Poonch ; early 19th century.

DRAWINGS.

Plate I.



J-3 Shoeing of a Horse.

Persian : middle 17th century.

DRAWINGS.

J-1 **A drawing in Persian style.**

Late 18th century.

J-2 **A drawing in Persian style.**

Late 18th century.

J-3 **Shoeing of a horse.**

A portion of the drawing is missing on the right. The style of the drawing is that of the Riza School of Persia which flourished during the early part of the 17th century. The signature of the artist Muzaffar Ali, occurs at the bottom on the left where the date is also given as Tuesday the 10th Shiwal, 1037 H. corresponding to about 1659.

J-4 **Visit to a saint.**

Indo-Persian ; late 16th century.

J-5 **A rider.**

Moghal ; late 18th century.

J-6 **A lady with a book.**

This picture of which only the delicate drawing is now visible is a fine specimen of a Moghal portrait. It is difficult to say whose portrait it is but it is probably of a lady of high rank if not of royal birth.

Moghal ; late 16th century.

J-7 **Bata-Krishna.**

This is a rendering of the Kalpa Pralaya—dissolution—when it is said all Devas, Asuras, men and animals and all other objects got dissolved in an inexhaustible

ocean and Rishi Markandeya learnt the mysteries of creation from the lotus-eyed Krishna who then assumed the form of an infant resting on the spreading boughs of a banyan or *bata* tree.

Kangra ; middle 19th century.

J-8 **Krishna the cowherd boy.**

Young Krishna taking the cows to the fields. Yasoda bids him farewell.

Kangra ; middle 19th century.

J-9 **Gopis on the bathing ghat of the Jumna.**

A pricked drawing.

Kangra ; middle 19th century.

J-10 **Krishna with the flute.**

Krishna stands on a lotus throne. A gopi makes an offering to him.

Kangra ; middle 19th century.

J-11 **Dalliance of Radha and Krishna.**

Kangra ; middle 19th century.

J-12 **Rama, Seeta and Lakshamana in forest.** (See E-17.)

Kangra ; middle 19th century.

J-13 **The same drawing on *jhilli*.**

Kangra ; middle 19th century.

J-14 **Vibhishana being received by Rama.**

When Rama reached the sea shore at the head of the monkey army, Vibhishana, the younger brother of Ravana, advised him to liberate Seeta and thus save Lanka from destruction. But Ravana insulted his brother for making this proposal and Vibhishana went to Rama and offered his services to him.

Kangra ; early 19th century.

J-15 **Rama with his army of bears and monkeys on the sea shore before building the bridge.**

Kangra ; early 19th century.

J-16 **Rama and Varuna.**

In order to cross the sea Rama at first prayed for the help of Varuna, the mighty lord of the ocean, but the latter did not pay heed to the supplications of Rama. Then Rama got angry and when he began discharging flaming arrows to the sea which threatened to dry it up, Varuna rose from the deeps and promised to hold firm the bridge which the monkeys would build under the supervision of Nala.

Kangra ; early 19th century.

J-17 **Building of Rama's Bridge.**

The bridge is finished and Rama and Lakshmana are crossing the bridge with Sugriva and Angada and the host of bears and monkeys.

Kangra ; middle 19th century.

J-18 **A marriage procession.**

This is an extremely humourous cartoon of a marriage procession. The bridegroom is riding on a rickety horse which is almost about to fall down at the tremendous weight of the rider. He is made conspicuous by the uncouth size of his body and his goitre which is seen also in the neck of some other members of the party. The *milni* ceremony, in which the chief notable and senior members of both the parties take part, is shown with wonderful accuracy in the background. Dancing girls are singing and dancing before the bridegroom in the foreground on the right. Scenes interior of the bride's house are shown with great care and precision.

Kangra ; early 19th century.

J-19 **Two humourous domestic scenes.**

& 20 The first drawing shows an elderly lady apparently with a large family of children and similar number of cattle and dogs welcoming a visitor to her house. The interior of the house is full of various household objects such as the spinning wheel, *charpai*, cooking utensils and other articles. A girl is sleeping on a *charpai*, in the room, beyond the varandah. It is a picture of domestic tranquillity and comfort. The visitor carries a *dao* in the waist cloth and has a bamboo stick round which is tied a peacock feather.

The second picture changes the peaceful scene in a most tragic manner. Something has happened, for the woman is shown running after the man in the act of striking him with one of her slippers. She has probably used the other slipper also for the same purpose as it is lying on the ground. The man is running away as quickly as his legs can carry him. One of his shoes has come off but he does not venture to recover it and is making his way out of the house.

Kangra ; early or middle 19th century.

J-21 **Musicians playing before a hill chief.**

A very fine drawing of a party of dancing girls and musicians. One of the girls is dancing with a chorus of drum, cymbals and *saringhee.* A rapt ecstatic expression is shown in the musicians. The seated girl in the foreground is tying a band of bells round one of her ankles.

Kangra ; middle 19th century.

J-22 **Two drawings.**

& 23 It is possible that these drawings may relate to the murder of Raja Pirthi Pal in the court of Raja Sidh Sen of Mandi. The tradition is that Raja Sidh Sen treacherously murdered his father-in-law Raja Pirthi Pal Bhangal

J-21 Musicians Entertaining a Hill Chief.

Kangra: early 19th century.

I-21 **Two [illegible] scenes**

& 20 [illegible] elderly lady apparently [illegible] similar number of [illegible] to her house. The [illegible] various household objects [illegible] cooking utensils [illegible] sleeping on a *charpai*, in the [illegible] It is a picture of domestic [illegible] The visitor carries a [illegible] stick round which is [illegible]

[illegible] the peaceful scene in a [illegible] has happened; for the [illegible] the man in the act of strik- [illegible] She has probably used [illegible] same purpose as it is lying [illegible] shoes has come off [illegible] it and is making his [illegible]

[illegible] eighteenth century

I-21 **[illegible]**

[illegible] of dancing girls and [illegible] with a chorus of [illegible] rapt ecstatic expression [illegible] The seated girl in the fore- ground [illegible] bells round one of her ankles

Kangra; middle 19th century

I-22 **Two drawings**

& 23 [illegible] these drawings may relate to the murder of Raja Pirthi Pal in the court of Raja Sidh Sen of Mandi. The tradition is that Raja Sidh Sen treacher- ously murdered his father-in-law, Raja Pirthi Pal [illegible]

Plate XIV.



when on a visit to Mandi. It is said that the head of Pirthi Pal was placed under a pillar in the centre of a large tank constructed by Sidh Sen. The details of the two drawings, however, do not correspond with the incident. The first drawing shows a man, whose head is severed from the body, lying on a bed inside a spacious varandah. It is intended to suggest perhaps that his head has been cut off by his own hand, for he still retains the grip of his sword. A waiting maid is sitting near the head with a fly flapper in her hand. Another lady is carrying away the head on a dish to give it to a woman attendant with a spear in her left hand.

It is noteworthy that this extremely tragic and gruesome subject has been treated in a most dignified simplicity without any realistic or brutal suggestion. A calm expression of grief is seen in the face of the lady carrying the head. The attendant with a spear appears far from being sad. Her grief and remorse is perhaps submerged in the belief that she is about to carry out the behest of the dead.

What the behest is appears clear in the second drawing. A chief is surrounded by his courtiers. That he is majestic and powerful is suggested by the distance at which his men are sitting from him. Musicians have been playing before him. It was perhaps his mandate that caused the death of the man in the former picture and it falls on the lot of the girl with the spear to present the gruesome trophy to him.

Kangra ; early 19th century.

J-24 **A lady with a long veil.**

Kangra ; middle 19th century.

J-25 **A group of jewellers at work drawn by Ramadiya.**

It is an interesting specimen of a clever drawing showing a certain amount of naturalistic representation.

The types of the faces and the treatment of the drapery do not coincide with the usual traditional types of the same school.

Kangra ; early 19th century.

J-26 **Samiha Das Bairagi, Radha Ram Bairagi, and others.**

Kangra ; early 19th century.

J-27 **Three studies of old men.**

Kangra ; middle 19th century.

J-28 **A Rajput princess writing a letter.**

Rajputana ; late 18th century.

J-29 **Two Pathan ladies and a parrot.**

Moghal ; late 17th century.

J-30 **Byuha or the Indian phalanx.**

The Byuha in the Mahabharata is described as a compact body of armed warriors, infantry, war chariots and elephants drawn up in impregnable ranks. This drawing represents the Chakra or circular Byuha.

Kangra ; middle 19th century.

J-31 **A lady's toilet.**

Kangra ; middle 19th century.

J-32 **Mohini distributing Amrita.**

When the churning of the ocean was over the demons forcibly seized upon the vessel of nectar, *amrita*, on the ground that they have not received anything, whereas the gods had already in their possession all the riches and jewels that had come out of the ocean. The gods became mortified at this, for if the demons partook of the *amrita* they would become immortal and would very easily drive out the gods from *swarga*, heaven. Vishnu

however came to the rescue of the gods. He suddenly appeared in the guise of a damsel of superb beauty—Mohini. The demons became so much infatuated with the beauty of Mohini, that when they were told that she lived in the ocean, they requested her to distribute the nectar between the gods and the demons and thereby make an amicable settlement of the dispute.

The gods and demons sat in two separate rows and Mohini began to distribute the *amrita* first to the gods. Rahu, one of the demons, assuming the form of a god sat along with the other gods and received a portion of the nectar. He was however soon detected by Chandra and Surja, the Moon and the Sun. Vishnu finding out his mistake instantly severed the head of Rahu with his *chakra*. But it was too late, for Rahu had already gulped down the nectar by virtue of which he had become immortal.

As Rahu was detected by the Sun and Moon, he became their undying enemy and their eclipses are said to be due to the seizures of Rahu.

The drawing shows Rahu's head being cut off by Vishnu's *chakra*. In the upper portion of the composition are seen the demons and in the lower the gods. Vishnu as Mohini is in the centre carrying the vessel of *amrita*.

Kangra ; early 19th century.

J-33 **Prahlada before an infuriated elephant.** (See E-3.)

Kangra ; middle 19th century.

J-34 **Merry travellers under a tree.**

One man is singing, another dancing ; two others are clapping their hands whereas the fifth member of the party has converted a water jug into a drum which he beats furiously. An old man on the left is the only audience of this musical performance. In the background

a man is being chased by a dog. Goitre seems to have been prevalant in the district, probably Kangra, to which the artist very likely belonged.

Kangra ; early 19th century.

J-35 **An illustration from the Megh Dutam of Kalidas.**

The banished Yaksha is shown on the left addressing the clouds in the background. The translation of the verse (18th verse of the Utter Megh) is : " Between these two trees (Asoka and Bakula) you will notice, like a young bamboo, a fine golden stand with a crystal seat on jewelled pedastal where your (the cloud's) dear friend the peacock, rests in the evening after dancing in accompaniment of the jingling of bracelets when my beloved one claps her hands."

Kangra ; early 19th century.

J-36 **Caricature of Vaishnava saints.**

The names, from right to left, read : Prem Das, Gharib Das (fl. 17th century), Tulsi Das (fl. 16th century), Kesar Singh, Raja Singh, Ram Singh.

It is difficult to trace the origin of caricatures like these. This and the next two are perhaps the only examples of this kind.

Kangra ; 18th century.

J-37 **Caricature of Vaishnavas.**

Kangra ; 18th century.

J-38 **Caricature of Vaishnavas.**

Kangra ; 18th century.

J-39 **Caricature of Vaishnavas.**

This rendering is of a different type but some points of technique, for example the treatment of drapery, etc., are similar to those in the foregoing cartoons. It repre-

J-36 Caricature of Vaishnavas.

Kangra: 18th century.

a man is being chased by a dog. [illegible] seems to have been [illegible] in the District, probably Kangra. [illegible] therefore, very [illegible].

Kangra; early 19th century.

J-35 **An illustration from the Megh Dhuta of Kalidas.**

The banished Yaksha is shown on the left addressing the clouds in the background. The translation of the verse (18th verse of the Utter Megh) is: "Between these two trees (Asoka and Bakula) you will notice, like a young bamboo, a fine golden stand with a crystal seat on jewelled pedestal where your (the cloud's) dear friend the peacock rests in the evening after dancing in accompaniment of the jingling of bracelets when my beloved claps her hands."

Kangra; early 19th century.

J-36 **Caricature of Vaishnavas.**

The names, from right to left, read: Prem Das, Chaitanya (Bengal, 16th century), Tulsi Das (fl. 16th century), Sumer Singh, [illegible] Singh, Ram Singh.

It is difficult to trace the origin of caricatures like these. This and the next two are perhaps the only examples of this kind.

Kangra; 18th century.

J-37 **Caricature of Vaishnavas.**

Kangra; 18th century.

J-38 **Caricature of Vaishnavas.**

Kangra; 18th century.

J-39 **Caricature of Vaishnavas.**

This rendering is of a different type but some points of technique, for example the treatment of drapery etc., are similar to those in the foregoing cartoons. It seems

Plate XI.



sents a Vaishnava in company of five women one of whom is playing the Vina.

Kangra ; early 19th century.

J-40 **Domestic scene.**

Kangra ; middle 19th century.

J-41 **Domestic scene.**

Kangra ; middle 19th century.

J-42. **Serai scene.**

Kangra ; middle 19th century.

LOWER CASES.



K-2 Kali Slaying Asuras.

Late 17th or early 18th century.

LOWER CASES.

K 1-6 **A set of six pictures on fine clothmounted on paper.**

These once belonged to a manuscript. They illustrate passages from the *Chandi* which describes the destruction of the demons by Durga, Tara and other *rajasic* forms of the goddess.

The pictures show a mixture of the elements of the Persian style with those of the Hindu style. The former is chiefly noticeable in the treatment of birds, animals, hills and grotesque forms, whereas the drapery is rendered in the archaic Hindu style.

Late 17th or early 18th century.

K 7-30 **A set of twenty-four paintings from an unidentified manuscript.**

The book is written in verse. The head lines of chapters are written in pure Persian but the rest is in Hindi, the characters being Persian. It appears from some of the couplets which are intact and also from the pictures that they probably relate to some love story in which the names of Lor, Maina and Chanda occur very frequently. Some of the pictures bear inscriptions in Deva Nagri characters identifying the different personages in the paintings. The names of some of the months also occur in a few pictures.

The paintings are more or less crude and quaint but nontheless possess a decorative idea. The motif of the pictures is very much similar to that of Jaina paintings.

Ca. 16th century.

K-31 **Prabasi Pati.**

An illustration from Bhanu Datt's *Rasa Manjari* where the husband who is away from his home describes the beauties of his beloved one.

Basohli ; late 17th century.

K-32 **Drishta Nayak.**

An illustration from Bhanu Datt's *Rasa Manjari*. The clever *Nayak* stealthily comes and sleeps by the side of the *Nayika* while she is asleep. She is seen protesting her innocence to the maid.

Basohli ; late 17th century.

K-33 **Chitra Darsana**

An illustration from Bhanu Datt's *Rasa Manjari*. The Nayika looks at the portrait of her lover when he is away.

Basohli ; late 17th century.

K-34 **Pragalbha Vasaka Sajjya Nayika.**

The Nayika awaits her lover by a couch.

Basohli ; 18th century.

K-35 **Vipralabdha Nayika.**

The Nayika does not find her lover at the place of tryst and prays to Shiva to unite her with her lover.

Basohli ; early 19th century.

K-36 **Dancing scene.**

Basohli ; early 19th century.

K-37 **Women and lightening.**

Unidentified painting.

Basohli ; early 19th century.

K-38 **Flower gathering.**

Basohli ; early 19th century.

Plate X.



[illegible] Six paintings from Mandi (?).

These represent different (?) manifestations of the goddess Durga. It is interesting to note that the colour scheme of these paintings resembles to a certain extent the colouring of Nepalese paintings.

It is difficult to ascertain with accuracy the date of these pictures. They are of considerable age but they do not show any traces of Moghul influence either in drawing or in colouring. The use of real thin pieces of green beetle's wings for jewels in ornaments is a peculiar feature in these paintings.

Ca. 18th century.

[illegible] Illustrations of twelve Ragas and Raginis.

Jeypore ; early 19th century.

Seige on a fort.

Kangra ; early 19th century.

[illegible] Battle scene.

Kangra ; early 19th century.

[illegible] Siva (?) in a temple.

Kangra ; early 19th century.

[illegible] Unidentified portraits.

Sikh school ; middle 19th century.

[illegible] Unidentified portraits from the Panjab hills.

[illegible] Ten portraits.

Delhi ivory miniature style on paper.

Middle 19th century.

[illegible] Six studies of mendicants by Kapur Singh.

Kapurthala ; late 19th century.

K-41 The Goddess Shyama.

Basohli : late 17th century.

K-39-44 **Six paintings from Basohli.**

These represent different *tantric* manifestations of the goddess Durga. It is interesting to note that the colour scheme of these paintings resembles to a certain extent the colouring of Nepalese paintings.

It is difficult to ascertain with accuracy the date of these pictures. They are of post-Moghal date but they do not show any traces of Moghal influence either in drawing or in colouring. The use of well cut pieces of green beetle's wings for jewels in ornaments is a peculiar feature in these paintings.

Ca. 18th century.

P 1-12 **Illustrations of twelve Ragas and Raginis.**

Jeypore; early 19th century.

Q-1 **Seige on a fort.**

Kangra; early 19th century.

Q-2 **Battle scene.**

Kangra; early 19th century.

Q-3 **Fair in a temple.**

Kangra; early 19th century.

Q-4-11 **Unidentified portraits.**

Sikh School; middle 19th century.

Q-12-19 **Unidentified portraits from the Punjab hills.**

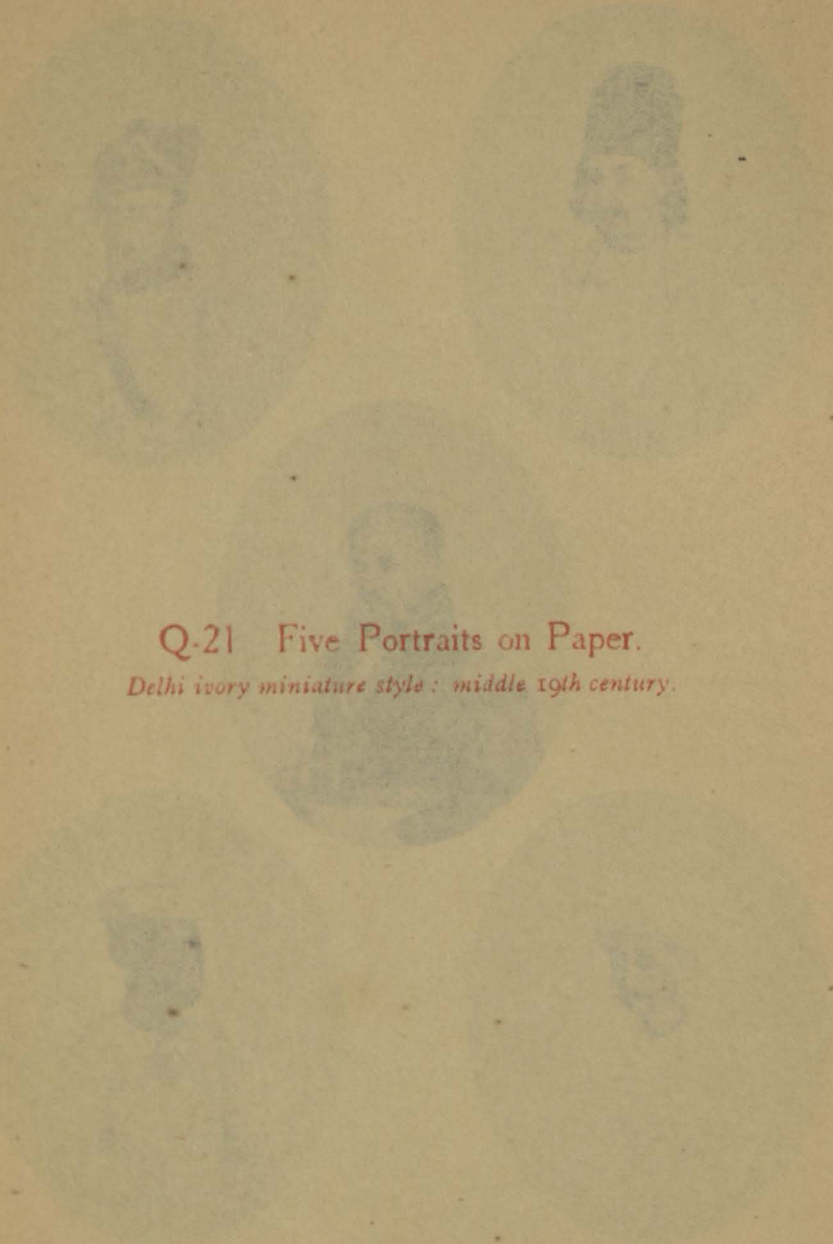
Q-20-21 **Ten portraits.**

Delhi ivory miniature style on paper.

Middle 19th century.

Q-22-27 **Six studies of mendicants by Kapur Singh.**

Kapurthala; late 19th century.



Q-21 Five Portraits on Paper.

Delhi ivory miniature style: middle 19th century.

Plate XXI.



ANIMALS AND BIRDS.

ANIMALS AND BIRDS.

[Most of these are sketches by Kangra artists probably of the late 18th or early 19th century.]

L-1 Elephant.

L-2 Infuriated elephant.

L-3 Head of elephant.

L-4 Chained elephant.

L-5 Two elephants fighting.

L-6 Group of five elephants.

L-7 Two camels.

L-8 Two tigers.

L-9 Two spotted deer.

L-10 Antelope.

L-11 Spotted goat.

L-12 Goat.

L-13 Fat tailed ram and bul-bul.

(Persian style, *ca.* 17th century.)

L-14 Cow.

L-15 Nil Gai.

L-54 Woodpecker.

L-55 Woodpecker.

L-56 Woodpecker.

L-57 Woodpecker.

L-58 Unidentified bird.

L-59 Falcon.

L-60 Grasshopper.

L-61 Dove.

L-62 Pelican.

L-63 Hill myna.

L-64 Green pigeon.

L-65 Green pigeon.

L-66 Six birds.

L-67 Sparrow and four other birds.

L-68 Black starling.

L-69 Bul-Bul.

L-70 Two fly catchers.

L-71 Khanjan.

L-72 Wandering pie.

L-73 Unidentified bird.

L-74 Two birds.

L-75 Conventional peacock.

L-76 Ornamental parrot.

L-77 Parrot.

L-78 Five birds.

L-79 Hawk by Kapur Singh.

L-80 Hawk by Kapur Singh.

L-81 Pelican by Kapur Singh.

L-82 Swallow basking by Kapur Singh.

DECORATIVE DRAWINGS.

DECORATIVE DRAWINGS.

M-1-7 Flowers.

M-8-11 Decorative treatment of floral sprays in Chinese style.

M-12 Decorative pattern after the style of **M**-8 and **M**-9.

M-13-15 Conventional foliage.

M-16 Floral decoration.

M-17 Painted bouquet.

M-18 Drawings of different bouquets.

M-19-21 Conventional foliage and flowers.

CALIGRAPHY.

CALIGRAPHY.

N-1 **A specimen of nail writing.**

This is practised even now ; the thumb nail is used for the purpose.

N-2 **Persian verses with illuminated border.**

17th century.

N-3 **Two leaves from an illuminated Persian manuscript.**

The ornamental border shows the treatment of various kinds of birds. It will be noticed that the heads of all the birds have been mutilated or covered with floral designs. This is probably the work of some zealous and orthodox Muhammadan.

17th century.

N-4 **An illuminated Koran leaf.**

17th century.

N-5-9 **Five leaves of an illuminated Koran.**

The caligraphy is fine and decorative. It appears that the entire work, even the writing, was done with the brush and not with the pen. The profuse use of gold and deep and bright blue and other colours give the pages the look of gold euamelled picture frames.

17th century.

MODERN PAINTINGS OF BENGAL.

MODERN PAINTINGS OF BENGAL.

[These paintings show a new departure in Indian pictorial art. A few years ago Dr. A. N. Tagore, C.I.E., gave inception to this movement. It is still more or less confined to Calcutta, but it is gradually developing and has already produced works of considerable artistic value.]

O-1 **The Victory of the Buddha.** Presented by the artist A. N. Tagore.

When Gautama Buddha attained supreme enlightment after frustrating the evil designs of Mara and his daughters a "supernatural splendor of sixfold rays" emanated from the body of the Buddha and flooded the universe.

O-2 **The infant Krishna.** By Nanda Lal Bose.

It was prophesied that Krishna would kill his tyrant uncle Kansa, whereupon the latter put Vasudeva and Devaki, the parents of Krishna, into a prison and passed an order to slay the child as soon as it was born. But when Krishna was born the prison guards were fast asleep and Vasudeva took him to Nanda's house where a girl had been born the same night, and exchanged the children. When Kansa saw that a girl has been born he released Vasudeva and Devaki.

The picture shows Vasudeva, Devaki and Krishna in the prison.

O-3 **Dhruva.** By Asit Kumar Halder.

Dhruva was a king's son, but in consequence of the jealousy of his step-mother and the weakness of his father he and his mother were banished from the royal palace and had to live in exile in a forest. At the age of seven

Dhruva was once allowed to see his father but his step-mother would not allow the king to show any consideration towards the banished prince. The weakness of his father wounded Dhruva to the core and he resolved to renounce the world and seek the love of the lotus-eyed Hari. He left his mother's hut while she was asleep and went on and on to a dense forest where none but wild animals lived. There in the heart of the impenetrable forest Dhruva said his prayer night and day sitting still till he found Hari. Since then Dhruva became the name for the pole-star, a star as steady as Dhruva.

O-4 **Radha expectant of Krishna in a dark night.** By S. N. Gupta.

O-5 **The first lesson.** By S. N. Kar.

It illustrates a ceremony in Bengal when a boy is sent to a *tol* or school presided over by a *Guru Mahasaya* to learn the mysteries of the alphabet—a procedure not generally liked by the prospective scholar.

O-6 **Day and Night.** By K. N. Mozumdar.

A poetical rendering of the eventide. Sombre night with dark veil approaches to embrace day gorgeous in colours and radiant with flowers.

O-7 **Chaitanya leaving home.** By K. N. Mozumdar.

Chaitanya, the Vaishnava reformer of Bengal (1485-1527), left home and went out for pilgrimage. The picture shows him proceeding to pilgrimage after taking leave of his mother.

O-8 **Harish Chandra and Shaibya.** By S. N. Dey.

King Harish Chandra was noted for his piety, charity and truthfulness. It is said that he never failed to keep

O-7 Chaitanya Leaving Home.

By K. N. Mozumdar.

Plate XXII.



his promise. Rishi Vishwamitra wanted to test him. He went to Harish Chandra and asked for a gift. Harish Chandra said that he would bestow on him anything he possessed. Vishwamitra asked for the kingdom of Harish Chandra which was readily given to him. Then the Rishi demanded the *dakshina* payable to a Brahmin. Harish Chandra found himself in a fix. He had parted with his kingdom and all his worldly belongings, and yet without the *dakshina* the gift would be incomplete. He sold his wife Shaibya to an old Brahmin and himself to a Chandala and paid the sale proceeds as *dakshina* to Vishwamitra. Shaibya with her son Rohitaswa went away to the Brahmin's house where she had to tolerate most unkind treatment at the hands of the Brahmin's wife. Harish Chandra, as a servant of the Chandala, was put in charge of a cremation ground. And thus the husband and wife were separated from each other and lived in servitude and distress for years without hearing from each other. Then their child Rohitaswa died of snake-bite and the sorrowing mother Shaibya took her dead son to a cremation ground which happened to be the same where Harish Chandra was employed. The night was dark ; occasional lightening made it more dreadful. Broken down with grief and despair Shaibya proceeded to the cremation ground weeping. Harish Chandra heard her laments and came to her. Utter darkness prevented him from recognising his own wife. He as the Chandala's agent demanded from her the cremation fee. She intimated her extreme poverty and consequent inability to pay. Harish Chandra did not know what to do. Suddenly there was a flash of lightening and Harish Chandra and Shaibya recognised each other. But here their trials ended. Rohitaswa was brought back to life by Vishwamitra's blessing and Harish Chandra received back his kingdom. The picture shows Harish Chandra demanding from Shaibya the fee for cremation of her son.

O-9 **The Angarag or the anointing of the Salgram Shila.** By B. C. Dey.

O-10 **In Quest of the Beloved.** By D. S. Bhattacharya.

O-11 **The Plains of Ranchi.** By G. N. Tagore.

O-12 **The Moon.** By K. N. Mozumdar.

O-13 **After a Shower.** By A. K. Haldar.

O-14 **The Temple of Jagannath.** By A. N. Tagore.